

A PRACTICAL NEW
GRAMMAR,

WITH
Exercises of bad English:
OR, AN

EASY GUIDE
To SPEAKING and WRITING the
ENGLISH LANGUAGE
PROPERLY and CORRECTLY.

C O N T A I N I N G,

- I. ORTHOGRAPHY; or True Spelling, which treats of the Sounds and Uses of the several Letters in all Positions; of the Division of Words into Syllables, and the Use of Points.
- II. PROSODY; or the Art of Pronouncing Syllables in Words truly, with Tables of Words properly accented.
- III. ETYMOLOGY; or the Kinds of Words, which explains the several Parts of Speech; their Derivations and different Endings; Change and Likeness to one another.
- IV. SYNTAX; or Construction, which teaches how to connect Words aright in a Sentence, or Sentences together.

To which is added, a Curious and Useful

A P P E N D I X.

The FIFTEENTH EDITION, ENLARGED
and much IMPROVED.

By **A. F I S H E R.**

L O N D O N:

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To all Teachers of English Schools.

Fellow Labourers,

AFTER hereby returning you my most grateful Thanks for the noble Patronage you have afforded my other Publications, I beg Leave to recommend to your Protection the third Edition of a new Spelling Book, entitled, *The New ENGLISH TUTOR, or MODERN PRECEPTOR*, greatly improved, containing many new Exercises, with larger Tables of Spelling than Dyches, or any other Book of the Kind; having an additional Sheet of Letter Press; and make no Doubt but you will give this Book a minute and candid Perusal throughout, more particularly the Preface, &c. as describing the Plan; and all the Notes adjoining the new Tables and Praxises (not exhibited in former Editions): In the steady Practice of which, I venture to assert, that any Master may complete a Scholar in reading English better in one Year, than is generally effected in four or five; and flatter myself, my Credit with my Fellow-Teachers is such, that not one of them will censure the Truth of this, 'till he has first experienced a Trial.

I am, GENTLEMEN, &c.

Newcastle, Feb. 20,
1795.

*Your most obliged,
And very obedient, humble Servant,*

A. FISHER.

✱ This Edition of the *New English Tutor, or Modern Preceptor* (which actually throws as much Light upon the orthographical Part of our Language, as the Author's *System of Syntax Rules*, with Exercises of bad English, first did upon the syntactical) is printed for T. Slack, in Newcastle; and sold by G. Robinson, in Pater-noster Row, London; and the Booksellers in all the principal Towns in England.—Price 1 s.

Where also may be had, Price 2 s.

FISHER'S SPELLING DICTIONARY and **EXPOSITOR** of the **ENGLISH LANGUAGE**, on a new Plan, containing a much larger Collection of primitive Conversation Words, than any Book of the Kind and Price; and shewing how the same are to be written correctly and pronounced properly, with the different Meanings or Significations thereof.

To which is annexed, a *Pantheon, or New Dictionary* of all the **HEATHEN GODS and GODDESSES**, and of the most illustrious Heroes treated of by Homer, Virgil, Ovid, and other ancient Poets; giving a summary Account of their Origin, Descent, Exploits, &c. which must be found of particular Advantage to mere English Scholars, and greatly enhance the Value of the Book.—Together with many other Peculiarities and Improvements throughout the whole, as described in the Preface; to which the Public are humbly referred.

T H E
P R E F A C E.

TH E Method of conveying, denoting, or expressing the Ideas of one Person to another, in Discourse or Writing, is universally called LANGUAGE.—And the Art of doing the same by Rule, or in the Manner the best Speakers and Writers express their Sentiments, is every where called Grammar: which is truly accounted the Basis of Literature, being the Source from which all the other Sciences proceed.

THE Parts of Speech, or Kinds of Words, which constitute any one Language, are the same in all others, i. e. whatever Words are Names, or Noun-Substantives, Verbs, &c. in English, are the same in Greek, Latin, French, &c. tho' expressed by different Terms; also some general Rules of Grammar are universally applied to all Tongues. A Person therefore, who understands English grammatically, must be allowed to have good Notions of Grammar in general, i. e. that of every other Nation, and consequently, if he endeavours to learn any other Tongue, will, from this Analogy, find his Progress surprisingly facilitated. On the other Hand, the Man who speaks and writes English by Rôte only, or through Custom, from being his Mother Tongue, cannot be supposed to have any reflex Notions, or reasonable Assurance that he does it, either with Propriety or Elegance: But by acting at Random, only, must needs be frequently making Solecisms, false Concord,
and

and betraying his Ignorance upon the most trivial Occasions ; also by being unacquainted with Grammar, or unable to express himself properly, he must of Course be a Stranger to the Beauties of Language, the Ease, Elegance of Stile, &c.

THAT the English Language is as copious, significant, and harmonious as any other in the World, none pretend to dispute : Therefore to argue, or even to imagine, it contains not so much intrinsic Value, Excellence, &c. as to admit of Order, Uniformity, and Concord, to which Rules may be adapted, would be highly absurd and ridiculous ; since without these Properties, no Language can be perfectly intelligible.

IF the Method be allowed to be clear, the Plan well laid, and duly executed, this Book can need no other Recommendation than its own general and extensive Use.

How far I have followed these necessary Principles, is left to the Decision of all candid and judicious Readers ; for I shall not run into that ungenerous, though common Fashion, of raising the Reputation of my own Book, at the Expence of my Brethren, on the Subject ; or start Objections to others for my own Advantage : But, on the contrary, am ready to allow, that, by how much more soever we are indebted to the ingenious Contriver of any new Scheme for the public Advantage, than to him who only improves upon it ; by so much ought I to be content with the least Share of Public Thanks, and the greatest of its Blame, if this

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Grammar,

Grammar, as the last, be not equal or preferable to the best yet published. Only,

As this contains a larger Syntax, with Exercises of Bad English, and some other Praxises and Peculiarities entirely new, (mentioned in the Method of Teaching, and never any Thing of the same Nature appearing in an English Grammar before) I run the Risk of Singularity: Therefore in these, as well as in all other Points, wholly relying on the Merit of the Work, I refer it entirely to the impartial Judgment of the Public; and hope judicious Comparisons with other Grammars will be the only Means of recommending This.

It is a frequent, nay almost a general received Notion, that without learning Latin, or other Languages, we cannot arrive at a thorough Knowledge of English.

In Answer to which, I beg Leave to observe, that the Reason why those among us, who have learned Latin, &c. are greater Adepts in our own Language than those who have learned English at Random, or ingrammatically, is entirely from their Knowledge of Grammar in general; which they acquire by learning such or such Languages by it: For though every Language has its peculiar Proprieties, or Idioms, the Nature of Grammar is, in a great Measure, the same in all Tongues, as before observed.

If to be Master of any Language, so as to write it with Propriety and Exactness, is to understand it grammatically; it must certainly be a nearer or more
concise

concise Way, to the Perfection of ours, to learn the English Grammar itself, than to go about to study the Latin one, &c. merely to come at the Knowledge of our own from the Nature of theirs.

MY principal Design in compiling this Grammar, entitled A Practical New Grammar, with Exercises of Bad English, &c. was to render, in as easy a Manner as possible, a perfect and critical Knowledge of our Mother Tongue, attainable to every Person of common Capacity, without the Help of any other Language, and that in a short Time : In the Prosecution of which, tho' I have adhered strictly to my first general Plan, i. e. that of compleating the English Scholar, and have had the Pleasure to find the former Editions well received by the Public, I have, through longer Practice in Teaching, more nice Observations on the Language, its Idioms, &c. judged it necessary to make several considerable Alterations and Amendments, and have added a new Chapter of RHETORICAL TROPES and FIGURES in this Impression ; all which, I presume, will be found useful, and greatly contribute to facilitate the Completion of an English Education.

I, for my Part, have the Satisfaction to be assured, by Experience, that any Person of a tolerable Capacity, may, in a short Time, be taught to write ENGLISH independent of the Knowledge of any other Tongue, and that as properly and correctly as if for the PRESS : Yet notwithstanding the Pains many Writers have taken
towards

towards speaking and writing our Language aright, with what Improvements Grammarians in a long Succession have made one upon another, Grammar is still so frequently taught, or but pretended to, by Masters, who are either ignorant of it themselves, or, at best, (and to which I would rather ascribe it) never get the Art of Teaching it to any Advantage to the Scholar; that (like all other good Things prostituted to mean Purposes, or on frivolous Occasions) it is so far denied the great Reputation and Esteem due to the genuine Excellency of it, that it is become almost ridiculous to profess it; and, as no Pains ought to be spared in forwarding a Science of such general and extensive Use, a right and infallible Way of Teaching (could it be prescribed) would not by any Means be superfluous: I have therefore annexed the following compendious Method, which I have used with uncommon Success, for some Years past, and humbly recommend the same, and the Book in general, to the Consideration of all those Gentlemen, &c. who are honoured with the Care and Education of Youth, as well as to the Perusal of such Young Ladies and others as are desirous of improving themselves, at their leisure Hours, in Spelling and Reading.

A PRAC-

A PRACTICAL METHOD

Of TEACHING ENGLISH *grammatically.*

ORTHOGRAPHY consisting of *Sounds*, the *Variation of Sounds*, *Rules* and *Remarks*, calculated to capacitate and forward a Child in *Spelling* and *Reading*, should consequently be inculcated in the Course of his learning to read; to which End I have attempted to lay down *Orthography* in a regular and practical System, in a plain easy *Spelling-Book*, entitled, *The New English Tutor, or Modern Preceptor*; which must necessarily throw a greater Light upon the orthographical Part of our Language, than my *Exercises of Bad English* first did upon the *syntactical*, and be as generally approved of and practised. But to those who have been learned to read in the old, tedious, random Way, I would advise that *Orthography* be taught in the following Manner, which is best adapted to their Conceptions.

After the Scholars know their Letters, ground them well in their Monosyllables, with the soft and hard Sounds of *C* and *G*, and in what Positions they are so and so, [see p. 17, 19.] the Use of *E* silent, and when it is so, [see p. 7.] to sound *ph* as one single Character *f*; to thiz *th* through the Teeth, like the Greek (Θ) *Theta*; and in like Manner with *ch*, *sh*, and *wh*; this they will soon learn from Word of Mouth, by frequent Repetitions. When they are advanced to Words of more Syllables, let them be used to a distinct Pronunciation of each Syllable, with a careful Observation of the Letters that compose it; and to prove their Division by Rule.

Though *Orthography* be a very material Part of Grammar; yet, as a Multiplicity of Rules are more apt to puzzle and confuse, than instruct and advance young Scholars, a Learner should not be troubled with Exceptions to general ones. But concluding them

them grounded by Custom in the above, with the Addition of a few more of the most material Observations, such as *ci*, *si*, and *ti*, [see p. 32, 51.] the Use of the *double Accent*, &c. I would excuse a more critical and thorough Repetition, till frequent Exercise in Spelling the Tables by Heart, &c. has made them Masters of natural Sounds and common Words; after which they will be betterable to remember Rules, and their numerous Exceptions, with less Difficulty.

When they can read pretty tolerably, they should be accustomed to the true Use of *Stops* and *Marks*; as the Proportion of Time peculiar to each Stop, together with proper Cadence and Emphasis, divide the Sentences, and thereby render what they read intelligible and harmonious.

Then as explaining and inculcating Rules by Example, must needs be the easiest and most effectual Way, I would recommend the following Table of Words, with the Method of proving them, as a Praxis for *Orthography*, seeing they consist of such Letters as vary in their Uses and Sounds, according to their different Positions; [see p. 53.] After this they should be employed for some Time in writing the Words down, whilst the Master* or one of the Scholars reads a Paragraph from the Spectator, Newspaper, &c. and let all that are appointed to write, copy from his Reading; then, to create an Emulation, compare their Pieces, and place the Scholars according to the Desert of their Performances.

Let the Master write down all their mis-spelt Words right in their Writing-books, to be got by Heart before they leave them; and withal, make each Scholar write his own into an alphabetical Pocket-

* Whoever reads, should observe to pronounce distinctly, without losing the Sound of one single Letter, except such as ought to be silent, and to divide regularly in pronouncing.

Pocket-book kept for that Purpose. Thus, in a short Time, a great Reduction of their false Spelling may be expected, especially if the Master insist upon their Care in the Perusal of those inserted in their Lists, and make a second mis-spelling of the same Words a great Fault.

As for PROSODY, I believe it will be found the most speedy and effectual Way to a right accenting of Words, to make them pronounce, with a due Regard to *Accents*, where they are marked properly (as in the following Tables) which will both ground them in their Spelling, and accustom them to a right Pronunciation.—This is the only Method that can be taken with any Success, till they understand *Etymology*, or the Nature and Kinds of Words, on which all other Rules in Prosody depend.

ETYMOLOGY is next to be run over in its most material Points, *i. e.* such as are most essential in describing to what *Part of Speech* each Word particularly belongs. Many a poor Scholar has been bewildered and lost in your long and tedious Etymologies; to prevent which, I would recommend this short, but as I think, pertinent Abstract, with a *Praxis* to exemplify and prove the same, &c. [see p. 100.] But I would advise, that Scholars be not puzzled with the different Kinds of Particles till they have first got the *Names, Qualities, Relative Names, and Verbs*, after which nothing will remain upon Hand but the *Particles*, which, I believe, may be soonest distinguished from one another by the following Method.

Make the Scholars write them down in their respective Pocket-books, as under Adverbs, [see p. 89.] *now, to-day, already, before, yesterday, heretofore, long since, &c.* All the Adverbs, without Distinction of *Time, Number, Place, &c.* and so with the *Conjunctions, Prepositions, and Interjections*. Thus a Scholar
 hay-

having them in a little Space under his Eye, may soon be made acquainted with the Nature and Properties of each.

Among many Masters who pretend to teach *Grammar*, I know *Etymology* is either entirely neglected, or, above every other Part, taught to little Purpose, tho' that on which all others in a great Measure depend, and, in my Opinion, so very essential to polite Writing, that I cannot think any one qualified to speak, write, or compose with a happy Propriety, a Clearness and Comprehensiveness of Expression, who has not a thorough Knowledge of and Regard to it.

In learning *Latin*, making Exercises from false Concord, is reckoned the most expedient Method to a thorough Knowledge of Syntax; and though our Language is less tedious and difficult in this Part, having fewer *Genders, Cases, Times, &c.* yet, I think *Exercises of bad English*, under the few Rules we have, after the Manner of *Clark's* or *Bailey's Examples for the Latin Tongue*, must needs be altogether as requisite to a critical Knowledge of our own. To which End I have laid down the following Exercises, [see p. 121.]

As I have never observed this Method recommended or prescribed by others, I shall be glad if it possesses the Merit to be improved upon: This, I believe, I may venture to say in its Vindication, that any thinking Person must allow it to be necessary, who will only observe how often the *syntactical* Part of our Language suffers from many People of all Ranks, both in Speaking and Writing; and that by a long Familiarity, Custom, the grand Establisher of all Things, has rendered false Concord so natural to us, that it is impossible for any one to speak and write correctly, who is unacquainted with Syntax, or has not learned the Language in a grammatical Way.



A NEW
GRAMMAR
OF
The English Language,
WITH
Exercises of Bad English.

Q. **W**HAT is Grammar?

A. Grammar is the Art of expressing the Relation of Things in Construction; with due Accent in Speaking, and Orthography in Writing, according to the Custom of those whose Language we learn.

Q. *What do you learn Grammar for?*

A. To speak and write properly and correctly by Rule.

Q. *What does Grammar treat of?*

A. Letters, Syllables, Words, and Sentences.

Of ENGLISH GRAMMAR in particular.

Q. Into how many Parts is Grammar divided?

A. Four; (which will be treated of in the following Order in this Book.)

1. ORTHOGRAPHY.

2. PROSODY.

3. ETYMOLOGY.

4. SYNTAX, or SYNTAXIS.

I. *Q. What is Orthography?*

A. The Art of true Spelling, which teaches to write every Word with proper Letters; but as concerned in Pronunciation, it shews how to give the due Sound of them, and for that it is called *Orthoepey*.

Q. How do you explain the Difference between Orthography and Orthoepey?

A. The Difference is, that *Orthography* relates to the true Writing of Words; as we must write *Bishop*, not *Bushop*:

And *Orthoepey* to the true pronouncing them, as we must pronounce *Servant*, not *Sarvant*.

II. *Q. What is Prosody?*

A. *Prosody* is that Part of Grammar which shews how to mark, or to pronounce Syllables in Words, according to their true Accent and Quantity.

III. *Q. What is Etymology?*

A. *Etymology* treats of the several Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another.

IV. *Q. What is Syntax or Syntaxis?*

A. *Syntax* teaches the proper Disposition and Connection of Words in a Sentence, or Sentences together.



O F
ORTHOGRAPHY:
O F
TRUE SPELLING.

PART I.

CHAPTER I.

Q. **W**HAT is a Letter?

A. A Letter is a Mark or Character, denoting a simple, uncompounded, peculiar Sound.

Q. How are the complete Set of Letters called by the Learned?

A. The Alphabet.

Q. What do you mean by the Alphabet?

A. Alphabet is a Word made up of the Names of the two first Greek Letters; namely, *Alpha* and *Beta*, answering to our *A* and *B*, whereby is meant the whole number of our twenty-six *English* Letters; as when a Boy is in his *A, B, C, &c.*

ALPHABET.

Roman.	Italic.	English.	Sound of each Letter.
A a	A a	A a	a
B b	B b	B b	bee
C c	C c	C c	see
D d	D d	D d	dee
E e	E e	E e	e
F f	F f	F f	eff
G g	G g	G g	gee
H h	H h	H h	atch
I i	I i	I i	i
J j	J j	J j	jay
K k	K k	K k	ka
L l	L l	L l	ell
M m	M m	M m	em
N n	N n	N n	en
O o	O o	O o	o
P p	P p	P p	pec
Q q	Q q	Q q	ku
R r	R r	R r	ar
S s	S s	S s	es
T t	T t	T t	tee
V v	V v	V v	vee
U u	U u	U u	u
W w	W w	W w	double u
X x	X x	X x	eks
Y y	Y y	Y y	wi
Z z	Z z	Z z	zed, or ze

Q. How are these Letters divided?

A. Into Vowels and Consonants.

CHAP.

CHAP. II.

Of the VOWELS.

Q. WHAT is a Vowel?

A. A Vowel is a Letter, which, without the Help of any other Letter joined to it, doth by itself denote a perfect Sound, and often alone makes a perfect Syllable; as, A, I, O, &c.

Q. How many Vowels are there?

A. Five; *a, e, i, o, u*, and *y* when it follows a Consonant, which is only a different Character for *i*, being either sounded like it, as in *by, thy*, or like *e*, as in *happy, mercy*, &c.

Q. How many Sounds has a Vowel?

A. Two in general, *viz.*

1. A LONG SOUND,

When the Syllable ends with a Vowel, either in Monosyllables, or in Words of more Syllables; as, *āny, wē, I, gō, yōu*; or, as *Nāture, Nēro, Nītre, Nōvice, Nūfance*: And,

2. A SHORT SOUND,

When the Syllable ends with a Consonant, either in Monosyllables, or others; as, *Hāt, hēr, bīt, rōb, Tūn*; or, as *Bārber, bīten, Būttōn*.*

Q. Are there no Exceptions to this general Rule?

A. 1. Yes; in Case of double Accent, as *Ba-lance, Cha-pel*, &c. where *l* and *p*, having each a double Sound, must be supposed as double Letters,

A 3

and

* Any one accustomed to divide by Rule, will never be at a Loss to know at first Sight, where every particular Syllable of the longest Word ends, and whether with a Vowel or a Consonant.

6 Of ORTHOGRAPHY: Or,

and the first Syllable of each of these Words to end with a Consonant; as, *Bal-lance, Chap-pel.**

2. Where *e* final only lengthens the former Vowel; as, *mine, thine.*

Of the Vowel A.

Q. *What do you observe of the Letter a?*

A. 1. It must be observed, that when *a* is short, *i. e.* when it is in a Syllable that ends with a Consonant as before remarked, it must be sounded as in *Hat, Map, Lad, Tab.*

2. It is sounded long when it ends a Syllable, and before final *e*; as, *Mäker, mädē.*

3. Before *l* and *r* it is pronounced broad, like *au* or *aw*; as, *Talk, Walk, Harm, warm, Farm, &c.*

Q. *Does a ever lose its Sound?*

A. 1. *A* is not sounded in the Words *Diamond*, (*Dimond*) *Villain*, (*Villin*) *Curtain*, (*Curtin*) &c.

2. Most of the proper Names that have *aa*, drop one of them in the Pronunciation; as, *Isaac*, (*Izac*) *Balaam*, (*Balam*); except *Ba-al, Ga-al.*

3. In Monosyllables, where *e* comes before it, *a* loses its Sound, and the *e* is sounded long; as, *Flea, Lea, Pea, Plea, Sea, Tea.*

Of the Vowel E.

Q. *What have you to observe of this Letter?*

A. It is long or short by the general Rule before noted; and final *e* serves to lengthen the former
Vow-

* See the double Accent explained under the first Table of Spelling.

Vowel in the same Syllable; as, *are, here, Mire, Sore, Cure*; except in *come, some, give, live*.*

Q. Is single e then never sounded at the End of Words?

A. Yes, at the End of some proper Names, as Jesh-se, Ca-ta strophe, Geth-semene, Eu-nice, Phae-be, Pe-ne-lo-pe, &c.

Also *e* is sounded long in *he, she, me, we, be, and ye,*

Q. Does final e silent always lengthen the Vowel or Syllable before it?

A. Final e silent, after two Consonants, doth not lengthen the Syllable; as, Badge, Wedge, Hinge, Revenge, &c. except strange, change, range, waste, Haste, Paste, Taste, &c.

Also *bind, find, Hind, kind, Mind, Rind, &c.* are still sounded long, tho' *e* final be left out; which formerly used to be set after them.

Q. Does final e ever suffer any Change?

A. It seems to alter its Situation in some Words, and to sound before l and r in Words with final e, as cre, tre, le; as, Acre, (Aker) Mitre, (Miter) humble, (humbel) &c.

Q. Does s after silent e at the End give any Sound to the e?

A. If the Words end with be, de, fe, ke, le, me, ne, pe, re, and te, the e remains silent, though s be added; as,

be

* *E silent is always to be written after c and g, when sounded soft, not only at the End, but also in the Middle of Words; as, Advance—Advancement, Change—changeable, Place—placed: But it is changed into i before the Termination ous; as, Vice—vicious, Rage—ragious, Courage—courageous.*

<i>be</i>	} in	<i>bribe</i> — <i>bribes</i>		<i>me</i>	} in	<i>name</i> — <i>names</i>
<i>de</i>		<i>tide</i> — <i>tides</i>		<i>ne</i>		<i>tune</i> — <i>tunes</i>
<i>fe</i>		<i>fife</i> — <i>fifes</i>		<i>pe</i>		<i>stripe</i> — <i>stripes</i>
<i>ke</i>		<i>lake</i> — <i>lakes</i>		<i>re</i>		<i>share</i> — <i>shares</i>
<i>le</i>		<i>take</i> — <i>takes</i>		<i>te</i>		<i>fate</i> — <i>fates</i>

Q. Are there no Words which gain a new Syllable by adding *s* to final *e*?

A. Yes, such as end in *ce*, *ge*, *se*, *ze*; as, *Face*—*faces*, *Stage*—*stages*, *Horse*—*Horses*, *Affize*—*Affizes*, &c.

Of the Vowel *I*.

Q. What have you to observe of the Letter *i*?

A. Besides its being long or short by the general Rule with other Vowels, it is also long

<i>gh</i>	} as	<i>high</i> ,		<i>ld*</i>	} as	<i>Child</i> ,
before <i>ght</i>		<i>fight</i> ,		<i>mb</i>		<i>climb</i> ,
<i>gn</i>		<i>Sign</i> ,		<i>nd</i>		<i>kind</i> .

Q. How is *i* sounded in proper Names ending in *iah*?

A. *I* is sounded long in proper Names ending with *iah*; as, *Hezekiah*, *Jeremiah*, &c.

Q. How is *i* sounded before a Vowel in other proper Names?

A. *I* is sounded short in other proper Names; as, *Aziel*, *Eliab*, *Miriam*.

Q. When is *i* sounded like *ee*?

A. *I* is sounded like *ee* in *Machine*, (*Masheen*) *Magazine*, (*Magazeen*) *oblige*, (*obleege*) &c. from the French.

Q. Is the Sound of *i* ever lost?

A. It is; as in *Piece*, *pierce*, *view*, *Salisbury*, &c. Also in *Medicine*, (*Medcine*) but not in *Medicinal*.

Of

* Except *build*, *guild*, and in Words derived from these.

Of the Vowel O.

Q. What is observable of o?

A. In some Words of the Plural Number from the *Latin*, *o* is sounded long in the last Syllable, before a Consonant; as, *Folios, Quartos, &c.*

Q. When is o sounded like oo?

A. When *o* is long, it sounds mostly like *oo*; as in *do, doing, move, prove.*

Q. In what Words is the Sound of o lost?

A. *O* is lost in these Words; as, *Coroner, (Crown-er) Feoffee, (Feffee) Nicholas, (Nichlas) Carrion, (Carrin) Chariot, (Charrit.)*

Q. When is o sounded like i?

A. *O* is commonly sounded like *i* in *Woman, (Wimen) Flagon, (Flaggin.)*

Q. When is o sounded like u?

A. *O* is sounded like *u* in *Attorney, (Attorney) Compasses (Cumpasses) Conduit (Cunduit) conjure, (cunjure) Constable, (Cunstable) London (Lundon) Monmouth, (Munmouth) Pommel, (Pummel.)*

Q. When is o silent?

A. At the End of Words of more Syllables than one; as, *righteous, piteous, virtuous, &c.*

Of the Vowel U.

Q. Does u ever change its Sound?

A. It sometimes doth.

1. Into the Sound of *e*; as in *bury (berry) bu-rial, (berrial.)*

2. Into *i*, as in *busy (bizzy) Business, (Bizness.)*

Q. What do you observe of u after g?

A. *U* after *g* is mostly silent; as, *Guess, Guilt, Tongue, Plague, Rogue, Vogue, &c.* But it serves to retain the hard Sound of *g*, which without it would be soft.

Q. Does u ever end any English Words?

A. U ends no Words but these five, you, thou, Beau, Lieu, adieu; the last three of which we have from the French. Instead of final u, we put ew, or ue; as, few, due, &c.

Q. Does u always sound long or short, according to the general Rule, as other Vowels?

A. No; u is sounded short in many Words ending with ure after the Letter t; as, Creature, Gesture, Lecture, Picture, Scripture, &c. In all which, and many more, the u in the last Syllable is sounded soft and short, tho' the Words end with e silent, but in all other Positions the u is sounded long or short, according to the general Rule.

Of the Vowel Y.

Q. When is y a Vowel?

A. When it ends a Word or Syllable; as, by, thy, mercy, many.

Q. What is the Sound of y as a Vowel?

A. The same as i, and it is used at the End of Words instead thereof; for i ends no English Words.

Q. What have you farther to observe of y?

A. 1. Y final in Names singular, is always changed into ie in the Plural; as, Cry—Cries, Enemy—Enemies, Mercy—Mercies: And in the third Person of Verbs; as, marry—married, tarry—tarried, &c.

2. Y is seldom found in the Middle of Words, except in Egypt, Hymn, Rhyne, System, and some others of Greek Origin, and then it is a Vowel; and in English Words before the Termination ing; as, marrying, burying, but before other Terminations we use i and not y; as dutiful, craftiness, &c.
yet

yet it is always retained after a Vowel ; as, *Essay*, *Essays*, *Attorney*, *Attorneys*, *pray*, *praying*, *prayer*, &c.

3. When it begins a Syllable it is a Consonant ; as, *yes*, *yonder*, *Yesterday*.

CH A P. -III.

Of the DOUBLE VOWELS, called Diphthongs.

Q. **W**HAT is a Diphthong ?

A. A Diphthong, or double Vowel, is the meeting of two Vowels in the same Syllable.*

Q. How many Sorts of Diphthongs or double Vowels are there ?

A. Two, Proper and Improper.

Of the Proper Diphthongs.

Q. What do you mean by a Proper Diphthong ?

A. A Proper Diphthong is where both the Vowels are sounded ; as, *oi* in *Voice*, *ou* in *House*.

Q. Which are the Proper Diphthongs ?

A. The Proper Diphthongs are *ai*, *au*, *ei*, *oi*, *oo*, and *ou*.

Q. Do they always retain their mixed Sound ?

A. Not always : For *i*, *ai* is sometimes turned into the Sound of *e* or *i* short ; as, *Fountain*, (*Fount-en*) *Villain*, (*Villin*) ; and is sometimes used as an Improper Diphthong, the latter Vowel lengthening the former ; as, *Raisin*, *Raiment*, &c.

2. *Au* usually keeps one and the same Sound ; as in *laud*, *Fraud*, &c. but it loses its Sound of *u* in *Aunt* (*Ant*) *gauge* (*gage*.)

3. *Ei*

* Meeting, that is, the Union of two Vowels ; which is better than to say the Sounding of two Vowels : For in some Diphthongs, the Sound of one of the Vowels is not heard, as in *Measure*, *Pleasure*, where the Sound of *a* is lost.

3. *Ei* or *ey* have not, like most others, the complicated Sound of the two Vowels, but generally take that of *a* long; as, *feign*, *vein*, *grey*, *prey*.

4. *Oi* always keeps its long Sound, as in *boil*, *toil*, &c. compounded Words excepted.

5. *Oo* is sometimes sounded like *u* short, as in *Blood*, *Food*, &c. and like *o* long in *Door*, *Floor*.

6. *Ou* usually keeps one and the same Sound; as, *House*, *Mouse*; but sounds like *u* short in *Couple*, *Trouble*, *Scourge*, &c.

Q. Are the Sounds of the proper double Vowels always written with the same Letter?

A. No; for *ai*, *au*, *oi*, and *ou*, end no English Words, except *ou* in the Words *thou*, *you*, but are changed into *ay*, *aw*, *oy*, and *ow*; as in *Day*, *Claw*, *Boy*, *Plough*. *Oo* never begins or ends any English Word, except *too*.

Of the Improper Diphthongs.*

Q. What do you mean by an Improper Diphthong?

A. An Improper Diphthong is where the Sound of but one of the two Vowels is heard, as *e* in *People*, &c.

Q. Which are the Improper Diphthongs?

A. The Improper Diphthongs are *aa*, *ea*, *eo*, *eu*, *ee*, *ie*,

* When a Proper Diphthong loses its natural Sound, and changes it to any other simple Sound, it ceases to be a Proper and becomes an Improper Diphthong, as having only the Sound of one single Vowel; except where *u* sounds like *oo*, as in *could*, *should*, *would*; for *oo* is also a Proper Diphthong.—These double Vowels often occur at the End of Words, when the latter is of no Use at all, but only from the Custom of our Language, which seldom ends a Word with any of the Vowels but *e* or *y*; as, *Lie*, *die*, *toe*, *shoe*, *foe*, *true*, *virtue*, *day*, *play*, *lay*, *say*.

ie, oa, æ, (oe) ve, ui, likewise *æ* from the *Latin*, (which is still used in some proper Names) and they are sounded in the Manner following, *viz.*

sounded like

- | | | | | |
|------------------------|---|-------------------|---|---|
| 1. | } | <i>a</i> long in | { | <i>Aaron, Baal, &c.</i> |
| <i>aa</i> | | <i>a</i> short in | | <i>Isaac, Canaan, &c.</i> |
| 2. | } | <i>a</i> short in | { | <i>hearken, Heart,</i> |
| <i>ea</i> | | <i>e</i> short in | | <i>Bread, Breast, dead, dealt,</i> |
| | | <i>e</i> long in | | <i>Beam, deal, Retreat.</i> |
| 3. | } | <i>e</i> short in | { | <i>Jeopardy, Leopard, Leonard.</i> |
| <i>eo</i> | | <i>e</i> long in | | <i>People, feodatory, feodal.</i> |
| | | <i>o</i> short in | | <i>George, Geography, Georgics.</i> |
| 4. | } | <i>e</i> long in | { | <i>Shew, Shrewd, Shrewsbury,</i> |
| <i>eu</i> | | <i>u</i> long in | | <i>Dew, Duce, Pleurisy, Jewel.</i> |
| <i>or</i>
<i>ew</i> | | | | |
| 5. | <i>Ee</i> always retains its long Sound; as, <i>Creed, Speed, &c.</i> | | | |
| 6. | } | <i>e</i> long in | { | <i>Belief, Besiege, Chief, Cashier.</i> |
| <i>ie*</i> | | <i>i</i> short in | | <i>Pierce, Fierce.</i> |
| 7. | } | <i>o</i> long in | { | <i>Boat, Coat, Goat, Soap,</i> |
| <i>oa</i> | | <i>ai</i> — in | | <i>Goal (a Prison) Goaler.†</i> |
| 8. | } | <i>e</i> long in | { | <i>Oeconomy, Phoenix.</i> |
| <i>oe</i> | | <i>o</i> long in | | <i>Doe, Foe, Sloe, Toe, Woe,</i> |
| 9. | } | <i>e</i> short in | { | <i>Guest, Guess, Guerdon, &c.</i> |
| <i>ue</i> | | <i>u</i> long in | | <i>Accrue, Avenue, ensue.</i> |

B

IO.

* *At the End of Words it is written with y; as, busy, crucify, &c. and not busie, crucifie. — Two Vowels coming together, making an Improper Diphthong, the latter generally lengthens the former, except in this Diphthong, where the latter takes the Sound, as it sometimes does in the Diphthong ui.*

† *It will be better to write it always Jail, as it is sometimes done.*

10. } *i* in { Biscuit, build, rebuild, &c.
 ui } *i* in { guide, quite, beguile, disguise,
 } *u* in { bruise, recruit, Fruit, &c.

æ, is sounded as *e* long in *Æneas*, and as *e* short in *Ætna*.

Q. Are not the Vowels in these Improper Diphthongs sometimes parted, and make two distinct Syllables?

A. 1. They are parted mostly in compound Words where the next Syllable begins with a Vowel; as, *re-iterate*, *re-imburse*, *Pre-amble*, &c.

2. In Words ending with *ed* or *er*; as, *Di-er*, *Clothi-er*, *di-ed*, &c.

3. In *Hebrew* Words; as, *Zo-an*, *Zo-ar*, *Gilbo-a*.

4. In *Greek* Words; as, *Cæfare-a*, *Ide-a*.

5. Words from the *Latin*; as, *be-atitude*, *cre-ate*, *Cre-ator*, *qui-et*, *Soci-ety*, &c.

Also in some *English* Words; as, *Miscre-ant*, *Venge-ance*, *Cru-elty*.

Of Triphthongs, or Treble Vowels.

Q. Do more than two Vowels ever meet together in a Syllable?

A. Yes, sometimes three; as, *eau* in *Beauty*, and are called a *Triphthong*, when they make but one Syllable.

Q. How many Triphthongs are used in English?

A. We have adopted seven, and mostly from the *French*; as, 1. *eau*, in *Beauty*; 2. *ieu*, in *Lieu*; 3. *iew*, in *View*; 4. *uai*, in *Quail*; 5. *uea*, in *Quean*; 6. *uee*, in *Queen*; 7. *eye*, in *Eye*.

Q. How are they sounded?

A. The first three as *u* long; the fourth as *ay*; the fifth and sixth as *e* long; and the seventh as *i* long.

C H A P. IV.

Of the CONSONANTS.

Q. **W**HAT is a Consonant?

A. A Consonant is a Letter that has not any vocal Sound without adding a Vowel before or after it; as *b*, which is sounded *be*; *p*, which is sounded *pe*.

Q. How many Consonants have we in English?

A. Twenty-one; namely, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z*.*

The first Division of Consonants.

Q. What is the first Division of Consonants?

A. Single and double Consonants.

Q. Which are Double and which are Single?

A. *X* and *z*, made of *cs* and *dz*, are double Consonants, and all the Rest are Single ones.

The second Division of Consonants?

Q. What is the second Division of Consonants?

A. Mutes and Semivowels, or Half Vowels.

Q. What is a Mute?

A. A Mute is a Letter which cannot be distinctly sounded without a Vowel added; such are *b, c, d, g, j, k, p, t, v*.

Q. What is a Half Vowel?

A. A Half Vowel is a Letter which has some imperfect Sound without a Vowel added: Such are *f, h, l, m, n, r, s, y*; four of which are called Liquids, namely, *l, m, n, r*.

Q. Why are these called Liquids?

A. Because of that easy Motion with which they nimbly glide away after a Mute in the same Sylla-

B 2

ble,

* They are called Consonants from being those Letters that agree with the Vowels in expressing Sounds.

ble, without any Sound ; as, *ble*, in *Blemish*, and *pro*, in *probable*.†

B.

Q. *What is observable of b?*

A. Some Words ending in *mb*, quite lose the Sound of *b* ; and are pronounced short ; as, *dumb*, (*dum*) *Crumb*, (*Crum*) *Lamb*, (*Lam*) *Limb*, (*Lim*) *Plumb*, (*Plum*) *Tthumb*, (*Thum*.)

And some do it with *bt* final, or Middle ; as, *Debt*, (*Det*) *Daubt*, (*Dout*) *Debtor*, (*Detor*) *subtile*, (*futtle*.)

Q. *In what Words does b lose its Sound, and serve only to lengthen the Syllable?*

A. *B*, like *e* final, lengthens the foregoing Vowel, in *Climb*, (*clime*) *Womb*, (*Wome*) *Coxcomb*, (*Coxcome*.)

C.

Q. *What have you to say concerning the Letter c?*

A. This Letter must not be put between two Consonants ; as, *drink*, not *drinck* ; except before *h*, as *Match*, *Watch*.

Q. *How many Sounds has c?*

A. Two ; a soft Sound like *f* in *Cedar*, and a hard Sound like *k* in *Cat*.

Q. *When is c to be sounded soft?*

A. 1. Before *e*, *i*, and *y* ; as in *cement*, *City*, *Cypher*, except in *Sceptic*, *Schems*.

2. *C* is also sounded soft before an *Apostrophe*, (') denoting the Absence of *e*, as if *e* was written before

† A Mute is silent, or has very little Sound of itself.—
A Semi-vowel partakes of a simple Sound.—And a Liquid is so called from the Lips or Tongue being made use of to direct the Sound to the Letters following.

fore a Consonant, and yet silent; as, *danc'd*, (danced) *plac'd*, (placed.)†

Q. When is c to be sounded hard?

A. C is hard like *k* before *a*, *o*, *u*, and the Consonants, *l*, *r*; as, *Can*, *Cord*, *Cub*, *clean*, *Crab*; and at the End of a Syllable or Word, as *Ac-cord*, *Fro-lic*, &c. Also sometimes before *b*; as, *Chord*, *Cholic*, &c.

Q. When is c not sounded?

A. C before *k* is quite lost in Monosyllables; as, *Back*, *Crack*, &c.

And in these Words, *Schism*, (*Sizm*) *Verdict*, (*Verdit*) *Indictment*, (*Inditement*) *Victuals*, (*Vittles*) *Victualler*, (*Vitler*) &c.

Q. When is ch sounded like k?

A. Ch is sounded like *k* in most foreign Words, and especially in the proper Names of the Bible; as, *Archippus*, *Archangel*, *Baruch*, *Chemist*, *Choler*, *Chaos*, *Character*.

Q. Are not some particular Words excepted?

A. The ancient English Sound of ch is usually retained in these Words, *Archbishop*, *Archdeacon*, *Rachael*, *Cherubim*, *Arch*, *Architect*.

B 3

Q.

† *As there is no Difference in the Sound of c and c before e, i, and y, it is one of the hardest Things in the English Tongue to know when to write the one, and when the other, there being no settled Rule for this Purpose; and Grammarians multiplying Observations, rather confound than help the Learner; since that Rule can be of little Service that admits of such a vast Number of Exceptions: In this or any other Case, till the Learner be confirmed in a correct Way of Spelling, let him not trust his uncertain Judgment, without consulting a Dictionary, when he meets with a Word of which he has not a just Idea: And to prevent his mistaking the same Word another Time, he should write it down in his Pocket-book, which is the best Method to improve him in Spelling truly.*

Q. How is the French ch sounded?

A. The French sound ch like sh; and we retain that Sound in many Words immediately received from them; as, Chevalier, (Shevalier) Machine, (Masheen) Capuchin, (Capusheen) Chaise, (Shaize) Champaign, (Shampane.)

Q. Can you give another Observation of the Sound of ch?

A. Ch is pronounced as qu in Choir, (Quoir) Chorister, (Quorister.)

Also *ch* at the End of Words takes *t* before it, as, *Ditch, Witch*; except some few common Words, as, *much, such, rich, which.*

D.

Q. What is observable of d?

A. The Termination ed is often shortened into t; as, burned, (burnt) shipped, (shipt) ripped, (ript) blessed, (blest) tossed, (toft) &c. But this shortening is never to be used when any Word in d or t final takes the Termination ed after it; as, land—landed, not land'd; part—parted, not part'd. Nor even when d or t follows it in the next Word.

Q. Is ever the Sound of d lost?

A. D is not sounded in Ribband, (Ribbon) Diamond, (Dimond.)

F.

Q. What are your Observations on the Sound of f?

A. 1. F in the Word of is sounded strong, like v; as, The Lord Mayor (ov) London.

But *off* (at a Distance) is sounded with a fine Aspiration; as, *to keep off, to carry off*, (as it was *oph.*)

2. *F* in the Plural Number, is actually changed into *v*, and has its Sound; as, *Life—Lives, Wife—Wives.*

G.

Q. How many Sounds has g?

A. It has two Sounds like *c*, the one hard and the other soft.

Q. When is g sounded hard?

A. G is always hard before *a, o, u, l, r*; as, *Garment, gone, Gun, Glass, grow*; before *ui* at the Beginning, and *er* sometimes at the End of Words; as, *Guilt, Guide, Anger, longer*; and at the End of a Syllable or Word; *bring, bring-ing*: Also when *gg* come together, they are both hard, tho' *e* or *i* follows, as *Rigging, Dagger*; except *suggest, Suggestion*.

Q. When is g sounded soft?

A. G is usually sounded soft before *e, i, and y*; like *je* and *ji*; as *Gender, Ginger, Gypsy, &c.*

Q. Are there not some Exceptions?

A. Yes, there are three Sorts of Exceptions.

1. All proper Names in the Bible have *g* hard before *e* and *i*, because they are always so pronounced in their Originals; as, *Gethsemane, Gibon, Gilboa, &c.* and some others; as, *Gilbert, Argyle*.

2. G before *e* is hard in the following common Words; *beget, forget, Geer, Geese, get, Gewgaws, Gelding*.

3. G before *i* is hard in these Words; *begin, begirt, forgive, giddy, Gift, Gill, gild, gilt, Gilder, Gimlet, gird, Girdle, Girl, give, &c.*

Q. Is g ever sounded like dg?

A. In a few Words; as, *Roger, College, Digit, Flagelet, frigid, Legerdemain, Magic, Pigeon*.

Q. Is the Sound of g ever lost?

A. 1. G before *m* and *n* in the same Syllable is silent; as, *Signior* (Senior) *Sovereign* (Sovereign) *Phlegm*, (Fleme) *Sign*, (Sine) *deign*, (dein) *reign*, (rein) *arraign*, (arrain) *Gnat*, (Nat) &c.

Q. How is gh sounded in the Beginning of Words?

A. Gh in the Beginning of Words sounds like g hard, tho' it is very rarely used; as, Ghittar, Gbost.

Q. Is not gh sounded sometimes like ff and ro?

A. 1. The proper Sound of gh is out of the Throat; but to take off the Roughness, it is grown customary to sound it like ff; as, cough, (coff) laugh, (lâff) enough, (enuff) &c. and sometimes to neglect it quite.*

2. The Sound of gh at the End of several Names of Places is the same as ro; as, Edinburgh, (Edinborr) Gottenburgh, (Gottenburro) Hamburgh, (Hamburro.)

Q. Can you give any Examples where gh is not sounded?

A. Gh is not sounded in the following Words; but only lengthens the Vowel; as, Almighty (Almity) Daughter, (Dauter) delight, (delite) Right, (Rite) though, (tho') &c.

H.

Q. Is h to be sounded at the End of Words?

A. H is not sounded at the End of some Words; as, Jehovah, Messiah, &c. but is always sounded if t or c goes immediately before it; as, match, catch, bath, Bath, &c.

Q. What do you further observe about h?

A. H is almost silent in John, Thomas, Honour, Heir, honest.

2. H

* Enough, when it signifies a sufficient Quantity, sounds as here, enuff: But when it signifies a sufficient Number, it sounds enow; and it would be better to write it so.

2. *H* is not written before any final Consonant but *t*; as, *Knight*, *Light*, *might*.

3. *H* is lost after *r*; as, *Rhine*, *Rheum*, *Rhetoric*, *Rhenish*.

J.

Q. What is observable of j?

A. If this Letter be always tailed, as it ought to be, and the Learner accustomed to call it *ja*, no other Rules or Observations are necessary about it: It always begins a Syllable, and is put before a Vowel only; as, *James*, *Joseph*, *June*, &c. and always bears the soft Sound of *g*.

K.

Q. What is observable of k?

A. The chief Use we have for *k* in the Language, is to express the hard Sound of *c* before *e* and *i*, as, *keep*, *kill*, &c. being never put before any other Letter but *n*, and then mostly silent, or expressed in an imperfect Manner; as, *Knack*, (*Nack*) *Knight*, (*Night*) &c.

Q. Have you any further Observations on the Letter k?

A. *K* is mostly omitted in the ending *ick*, in Words of two or more Syllables, such as *Musick*, *Logic*, *Arithmetic*; and tho' it was the old established Way of Spelling to retain it, all our best modern Authors leave it out as a superfluous Letter, as *c* at the End of Words and Syllables is always sounded hard like *k*, without *y* or silent *e* to soften it, as in *Chace*, *Trace*, *Mercy*, &c.

L.

L.

Q. What is observable of the Sound of l?

A. It is sometimes sounded like r; as, in the Word *Colonel*, (*Coronel*.)

Q. What Words leave out l in the Pronunciation?

A. L is silent in a few common Words, as *Folk*, (*Foke*) *Psalm*, (*Psaum*) *Salmon*, (*Sammon*), &c. also in some Names of Places; as, *Alnwick*, (*Anwick*) *Lincoln*, (*Lincon*) &c.

Q. What have you further to observe concerning l?

A. 1. L in Words of one Syllable, is usually doubled at the End; as, *all*, *well*, *will*, *toll*, *full*, &c. except when a Diphthong comes before it; as, *hail*, *eel*, *fool*, *Soul*: Words compounded with *all*, are also written with one l; as, *Almighty*, *almost*, *always*, &c.

2. No Words of above one Syllable end in ll; as, *beautiful*, *faithful*, &c. except a few Words accented on the last Syllable.

M.

Q. What is observable of the Letter m?

A. M sounds like n in the Words *Accompt*, (*Account*) *Accomptant*, (*Accountant*.)†

N.

Q. What Words leave out n in the Pronunciation?

A. N is never heard at the End of a Word after m; as, *Autumn*, *Column*, *condemn*, *contemn*, *damn*, *limn*, *solemn*; but n must be written, because the Words have mostly a foreign Derivation.

P.

Q. In What Words is p written and not sounded?

† They are commonly written *Account*, *Accomptant*.

A. *P* is very obscure, if not quite lost before *s* at the Beginning of Words; as in *Psalmist*, *Psalm*, *Psalter*; or between *m* and *t*; as, *tempt*, *Attempt*, *exempt*, *Contempt*, *empty*, *sumpter*, *Symptom*.

Q. How is *ph* to be sounded?

A. When *ph* is in one Syllable, it always sounds like *f*; as, *Phantom*, *Diphthong*, *Epitaph*; but when it is in different Syllables, each has its natural Sound; as, *Shep-herd*, *up-hold*, &c.

Q. Is the Sound of *ph* ever changed?

A. In some Words it sounds almost like *v*; as, *Stephen*, (*Steven*) *Nephew*, (*Nevew*).†

Q.

Q. How is *q* sounded?

A. Like *ku* or *k*, and has always *u* after it. It ends no Words without *ue* after it; and that but a few from the *Latin* in *quus*; as, *oblique*, *antique*, from *obliquus*, *antiquus*; in which the *que* sounds like *c* hard, or *k*, and must be so pronounced. Words from the *French* mostly change *que* into *c* or *k*; as, *risk*, *traffick*, from *risque*, *traffique*.†

R.

Q. What is observable about *r*?

A. It is sometimes sounded double; as, *Forage*, *Parish*, *perish*, &c.

And it is lost in some Words, as, *Worsted*, (*Woofet*.)

S.

Q. How many Sounds has *s*?

A.

† Note, *ph* is silent in *phthysic*, (*tific*) *phthysical*, (*tifical*.)

† Some reckon *q* a needless Letter, because *c* hard or *k* might supply its Place; but its Use is manifest at the Beginning of Words; as in *Queen*, *Question*.

A. Two: 1. A soft Sound, like Hissing; and this is its proper and natural Sound.

2. A hard and more obscure Sound like *z*, at the End of Words; also after an improper Diphthong in the Middle of Words.

Q. Can you give any Example of the soft hissing Sound of *s*?

A. *This, thus, us, yes*; but all Monosyllables except these four, end with the strong hissing Sound of *f*, and are mostly written with *fs*; as, *biss, bliss, &c.*

But in Words of more than one Syllable, after *ou*, the *f* is not doubled; as, *glorious, gracious, tedious, &c.*

Q. Can you give any Example of the hard Sound of *s*?

A. *As, has, his, was*; and it is always thus sounded at the End of Monosyllables ending with single *s*; (except the four before-mentioned, viz. *this, &c.*) and after an improper Diphthong in many Words; as, *raise, Praise, Reason, graciously, Righteousness, &c.*

Q. What other Observations have you of *s* sounding hard?

A. 1. *S* is sounded hard like *z*, in all Words of the plural Number, and all the Verbs of the third Person singular; as, *Names, Worms, he hears, she reads.*

2. At the Beginning of Words; as, *safe, sober, &c.*

3. When it follows a long Syllable; as, *grows.* §

Q. In what Words is *s* not sounded?

A. *S* is not sounded in *Carlisle, (Carlile) Viscount, (Vicount) Island, (Iland) Isle, (Ile) &c.*

To

§ The small short *s* has no Place but when it is the last Letter of a Word, the long *s* serving every other Place where the Capital *S* is not used.

T.

Q. How is *ti* sounded before a Vowel?

A. Like *sh*; as, *Nation*, *Obligation*, &c.

Q. Are there not some Exceptions?

A. Yes; there are four Exceptions:

1. *Ti* keeps its own natural Sound at the Beginning of Words; and when *f* goes immediately before it; as, *Title*, *Celestial*, &c.

2. Before a Consonant in the same Syllable; as, *elastic*, *Tillage*, &c.

3. Comparatives in *er*, and Superlatives in *est*, from Qualities ending in *ty*, give *ti* its natural Sound; as, *mighty*, *mightier*, *mightiest*.

4. Names plural, and the second and third Persons of Verbs ending in *ty*, give *ti* its natural Sound; as, *Cities*, *Duties*, *to empty*, *thou emptiest*, *he emptieth*, and *emptied*; and from *Pity* we say *pitiable*.†

Q. Does *st* any where sound like *tt*?

A. *St* sounds like *ff* soft in such Words as these, *Apostle*, *Bristle*, *Bustle*, *Castle*, *Epistle*, *Gristle*, *nestle*, *rustle*, *Thistle*, *whistle*, *wrestle*.

Q. If *c*, *s*, or *t*, going before *i*, followed by another Vowel, sound alike, as in *Musician*, *Persuasion*, *Imitation*, how must we know when to write one, and when another?

A. 1. All Words of this Kind are derived from others; and therefore when the original Words end in *de*, *f*, or *se*, then *si* is used; as, *persuade*—*persuasion*, *confess*—*Confession*, *confuse*—*Confusion*, &c.

2. If the original Words end in *ce* or *e*, then *ci* is used; as, *Grace*—*gracious*, *Music*—*Musician*.

C

3 But

† *T* single in some Words, sounds like *tt*; as, *Latin*, *City*, *Patent*, *Titular*, &c.

3. But if they end with *t* or *te*, then *ti* is used ; as, *Seç*—*Section*, *imitate*—*Imitation* ; except *submit*—*Submission*, *permit*—*Permission*, &c.

Q. How is *th* sounded ?

A. When *th* come together in a Syllable, they are to be considered as but one Character, and founded at one Breath, like the Greek Θ *Theta* ; as, in *thin*, *Thumb*, &c. And in like Manner are *ch*, *ph*, *sh*, and *wh* founded at one Breath.

V.

Q. What do you observe of the Consonant *v* ?

A. That it is to be pronounced like *ev*, or *ve*.

Q. In what Position is it to be used ?

A. It goes before all the Vowels, but never follows them without *e* silent after, or at least understood ; as, *vast*, *vend*, *Voice*, *vulgar*, *have*, *live*, *love*, *lov'd* for *loved*.

It follows the Consonant *l* and *r* ; as, *Calves*, *carve*, &c

W.

Q. What are your Observations where the Letter *w* is written, but not sounded ?

A. 1. *W* is written, but not sounded, in *Answer*, *Sword*, *Whore*, *Swooning*, &c.

2. It is never sounded before *r* in the same Syllable ; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wroth*, *awry*.†

3. *W*.

† If each Letter were always pronounced with one and the same Sound as such Letters denote, the Art of TRUE SPELLING might be easily attained ; but several silent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and is only to be acquired by frequent Exercises in Spelling, and carefully observing the Language as it now stands.—Some of the silent Letters

3. *W* is used both as a Vowel and a Consonant; before, or between Vowels it is a Consonant; as, *Want, went, Winter, fewer*; but after *a, e, o*, it is a Vowel; as, *Awl, hawl, Dew, few, how, now, &c.*

Q. *How is wh sounded?*

A. *Wh* is never met with but in Words purely English; as, *Wheel, where, when.*

X.

Q. *What do you observe of the Letter x?*

A. 1. *X* is a double Consonant, and hath no Sound of its own.

2. At the Beginning of Words it is always sounded like *z*; as in *Xenophon.*

3. In the Middle and End of Words it sounds like

C 2

Letters have been adopted, and are retained out of Custom, to soften and meliorate the Language, as g in Foreign, Sovereign, and u in Honour, Labour, there being no such Letters in their Originals, Forain, Souverain, from the French; or in Honor, Labor, from the Latin—But most of them are retained to trace out the original Tongue we have borrowed these Words from, in which they have full Power: as, b in Debtor, Doubt; g in Reign, &c. in Conformity to their Originals, Debitor, Dubium, Regno, from the Latin; and i in Gardiner, t in Mortgage, &c. from the French, Jardiner, Mort—Death, and gage, Pledge. Tho' this Conformity in several English Words is certainly of great Service to Foreigners, &c. yet to observe it always would make such violent and unnatural Alterations, as the Genius of the English Language can never comply with, such as Charm, in Carm, Envy—Invy, obtain—obtaine, Earth—Erth, Purse—Burse, Less—Lass, &c. it being evident the three former are derived from the Latin Words Carmen, Invidia, and obtinea; and the three latter from the Greek ones Εχα, Βυσα, and Ελασσον.

like *cs* or *ks*; as in *Xerxes*, *Wax*, sounded *Zercses*, *Waks*, &c. and never begins a Syllable but in proper Names.

Z.

Q. What do you observe of the Letterz?

A. Z has a Compound Sound, and sounds like *is*; as in *Zeal*, *Zone*, &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Consonants.

C H A P. V.

Of SPELLING, or the DIVISION of WORDS into SYLLABLES.

Q. WHAT is Spelling?

A. Spelling is an useful Art which shews,

1. How to take Words asunder into convenient Parts, in order to shew their true Pronunciation, and original Formation.

2. How to join Letters and Syllables together, which are divided, so as to compose Words in them.

Q. Are these two Ways of Spelling preparatory to Reading?

A. Both; namely, the dividing of Words already made into Syllables and Words; and out of these to make up the same Words again; as in spelling the Word *merciful*, we say *m-e-r—mer—c-i—ci—f-u-l—ful—merciful*: So that the Word is first divided into its Parts, and then set together again.

Q. What is a Syllable?

A. A Syllable is a complete Sound uttered in one Breath, and may consist of one single Vowel, or of a double Vowel, joined to one or more Consonants; as, *a*, *Book*, *o-be-di-ent*, &c. but without a Vowel

no Syllable can be formed, because *bnd*, *rmp*, or any other Consonants, cannot be pronounced.

Q. How many Letters may be in a Syllable?

A. Eight, as in Strength.

Q. How many Syllables may be in a Word?

A. No Word has above seven or eight; (few in English have so many) as, co-es-sen-ti-al i-ty, in-com-pre-hen-si-bi-li-ty.

Q. Is a true Division of Words into their Syllables very necessary for true Pronunciation?

*A. Yes; for Reading being nothing but a rapid or quick Spelling, whoever spells or divides Words improperly, must consequently read and speak so; as, suppose a Boy, in reading the Words *Dan-ger*, *Dan-cer*, rightly divided, should say, *Dang-er*, *Danc-er*, it would be easily perceived he had pronounced and corrupted these Words as far wrong in Speaking as in Spelling; so that without a true Division, our Speech itself would be improper, and hardly intelligible.*

Q. How must we then learn to divide English Words rightly into Syllables?

A. By observing the five following Rules, by which all English Words may be properly divided, viz.

General RULES for dividing WORDS into SYLLABLES.

RULE I.

IF two Vowels come together, not making a Diphthong, they must be divided; as, *Li-ar*, *Li-en*, *Ru-in*.*

C 3

RULE

* Observe what Vowels are in each Word; for there is but generally one Vowel to a Syllable.

R U L E II.

Two of the same Consonants must be parted; as, *Ab-bot, Ac-cent, Ad-der, of-fer, &c.*

R U L E III.

A single Consonant between two Vowels must go to the latter; as, *a-ny, ba-con, ca-pon, de-cent*, except *x*, which is always joined to the former.

R U R E IV.*

Two Consonants between two Vowels must be parted; as, *Am-ber, Dam-sel*, except the latter Consonant be *l* or *r*, and then it takes the other along with it to the latter Vowel; as, *A-pron, Fa-bric*.

In like Manner three Consonants coming together, *l* or *r* coming last takes another Consonant to the latter Vowel; but if any other Consonant come last, the former Vowel takes two Consonants, and the latter one.

Four Consonants never come together, without *ch, ph, sh, th, or wh*, which always go together in Spelling, and which, being single Sounds, must be considered as single Consonants, and disposed of according to Rule.

R U L E

* This Rule remedies the Entanglements of initial Letters, comprehends four of the Rules laid down in other Books, and gives Words their proper Pronunciation. [See Examples under it in the NEW ENGLISH TUTOR; in which Tables all you there see in Italic Characters, where two Consonants would go together, and require a double Accent for Pronunciation, by this will be divided and pronounced properly without that impotent Help.]—Thus much may suffice for any Alterations that have been made in the foregoing Editions, or for what may appear in this in Conformity to the above mentioned Book; which, however plain and simple it may appear, is not therefore the less valuable, being constituted into a more practical System perhaps (particularly in the orthographical Part) than any other that has yet appeared.

RULE V.

All the single *original* or *primitive Words* must keep their own Letters and Syllables, or additional Parts; namely, the *Prepositions* and *Terminations* must be spelled separately and distinctly by themselves; as, *en-able*, *un-equal*, *Bond-age*, *zea-lous*, &c.*

Except 1. Such *original Words* as take only *y* after them for their *Termination*, have as many of the foregoing Consonants joined to it as can begin a Word; as, *wor-thy*, *craf-ty*, &c.

2. Such as end in *e*, and lose it before the *Termination*; as, *write*, *wri-test*, &c. are to be spelled by the common Rules: But if the *Termination* begins with a Consonant, the final *e* is still kept; as, *Abatement*, &c. and sometimes before the Vowel *a*; as, *improve-able*, *change-able*.

3. *Original* or *primitive Words*, ending with any of the above *Terminations*; as, *capitulate*, cannot be divided *capitul-ate*, *capitul* being no *primitive Word*, &c.

✎ The Table of initial Letters are omitted; because 'tis to be observed that *l* or *r* preceding any other Consonant, constitute a double initial Letter; and that *ch*, *ph*, *sh*, and *wh*, before *l* or *r* constitute the treble Initials.

NOTE,

* Words of one Syllable ending with a Consonant, and no Diphthong preceding it, have always the Consonant doubled when compounded with a Termination that begins with a Vowel, as *Man*, *manned*; *Pen*, *penned*; *stop*, *stopping*; *Drop*, *dropping*, &c. also Words of more Syllables, when the Accent lies on the last Syllables, ending with a Consonant, have it likewise doubled in the Derivations, *pre-fer*, *pre-ferred*; *com-pel*, *com-pelled*; *ac-quit*, *ac-quitted*; &c. All such Words are best divided by Rule 2d.

N O T E.

The Endings, *cial*, *tial*, *cian*,† *sion*, *tion*, should not (according to the modern Way of pronouncing) be parted in Spelling, being so many distinct Sounds, which cannot be divided without being corrupted; for the *ci*, *fi*, and *ti*, are always sounded like *sh*,‡ in the last Syllable of Words; as,

<i>Ar-ti-fi-cial</i>	} is sounded	<i>artifi shal</i>	} or {	<i>shall</i>
<i>Sub-stan-tial</i>		<i>substan-shal</i>		
<i>Ma-gi"-cian</i>		<i>Musi-shan</i>	} or {	<i>shin</i>
<i>E-gyp-tian</i>		<i>Egyp-shan</i>		
<i>Per-sua-sion</i>		<i>Persua-shon</i>	} or {	<i>shun</i>
<i>Sal-vation</i>		<i>Salva-shon</i>		

Whether this be a Propriety or not I shall not absolutely determine, (as it is a Matter of Dispute among the Critics); however, we cannot find one Instance in good Poetry, where any of the said Endings counts any more than one single Syllable.

E X A M P L E S.

*When the dull Ox, why now he breaks the Clod,
Now wears a Garland, an Egyptian God.
No, 'tis reply'd, the first Almighty Cause,
Acts not by par-tial, but by gen'ral Laws.*

That

† These two commonly take a Letter from the primitive Words; as, *transgress*, *Transgres-sion*; *inspect*, *Inspec-tion*; *perfect*, *Perfec-tion*.

‡ Except when *s* precedes the *ti*; as, *Quest-ion*, *celest-ial*, &c.

|| The *ci* in this Position has mostly a double Accent, which see fully explained in Page 43.

*That Reason, Pas-sion, answer one great Aim ;
That true Self-love, and So-cial are the same.* POPE.

*Freed by the Terror of the Viçter's Name,
The rescu'd States his great Protec-tion claim.*
ADDISON.

CH A P. VI.

Of S T O P S and M A R K S.

TH E *Stops* are used to shew what Distance of Time must be observed in Reading : They are so absolutely necessary to the better understanding of what we read and write, that, without a strict Attention to them, all Writing would be confused and liable to many Misconstructions.

Stops considered as Intervals in Reading, are six ; namely, a *Comma*, *Semicolon*, *Colon*, *Period*, *Interrogation*, and *Admiration*. A *Comma* stops the Reader's Voice whilst one may deliberately count the Number *one* ; the *Semicolon*, *one, two* ; the *Colon*, *one, two, three* ; the *Period*, *Admiration*, *Interrogation*, or *Exclamation*, *one, two, three, four*.

The C H A R A C T E R S of S T O P S are, viz.

1. A *Comma*, placed at the Foot of a Word, and marked thus (,)
2. A *Semicolon*, a Point over a *Comma* (;)
3. A *Colon*, two Points (:)
4. A *Period*, a single Point at the Foot of a Word (.)
5. A Note of *Interrogation*, or asking a Question (?)
6. A Note of *Exclamation*, or *Admiration* (!)

The

The MARKS, &c. are these that follow.

- | | |
|-------------------|---------------------|
| 1. Accent (') | 11. Paragraph (¶) |
| 2. Apostrophe (') | 12. Crotchet (] |
| 3. Afterism (*) | 13. Parenthesis () |
| 4. Breve (˘) | 14. Quotation ("") |
| 5. Caret (^) | 15. The End of a |
| 6. Circumflex (ˆ) | Quotation (") |
| 7. Diæresis (¨) | 16. Section (§) |
| 8. Hyphen (-) | 17. Ellipsis (—) |
| 9. Index (☞) | 18. Brace (⎵) |
| 10. Obelisk (†) | |

STOPS exemplified and explained.

A *Comma* (,) may be used in several Situations;

1. After every distinct Word of Numbers; as, *one, two, three, six, ten, twenty, &c.*

—After every distinct Figure of Numbers; as, *1, 2, 3, 6, 10, 20, &c.*

—After every Quality belonging to the same Name, except the last; as, *a discrete, sensible, generous, honest Man.*

—After bare Names of Persons, &c. called upon, or spoken to; as, *Remember not, O Lord, our Offences*; or Things distinctly mentioned; as, *ash, Elm,*

☞ Several Grammarians refer the treating of Stops and Marks till after Syntax, not considering them absolutely necessary to be known till the Scholar be fit to apply them to their proper Purposes in Writing: Whilst others advance that a more early Knowledge of such of them as are Intervals in Reading, &c. is found to be the most expeditious Method in forwarding a Learner, by giving him the Sense of what he reads (which without such Knowledge of them, might be confused and unintelligible) it is therefore thought proper to give them a Place here.

Elm, Oak, &c. Sheep, Oxen, Horses, &c. James, Robert, William, Honour, Power, &c.

—After every the least distinct Clause of a Sentence, which is Part of a more perfect one; as, *Nature clothes the Beasts with Hair, the Birds with Feathers, and the Fishes with Scales.*

An Interjection alone must be pointed from the rest; as, *Shah! trouble us not with Trifles.*

—Before the Conjunction *and*, when it connects the Parts of a Sentence; as, *Life is precarious, and Death is certain*; but not when it couples only Words; as, *the Critic and the Pedant are too often united.*

2. A Semicolon (;) is made use of when half the Sentence is left behind, and to distinguish Contraries; as, *Are you humble, teachable, and adviseable*; or, *stubborn, self-willed, and high-minded?*

—When several Names with their different Qualities have equal Relation to the same Verb; as, *He was a Man of regular Conduct, of a sweet, facetious, forgiving Temper; of a charitable, humane Disposition, &c.*

3. A † Colon (:) is made use of to distinguish a perfect Sentence, which has a full Meaning of its own; but yet leaves the Mind in Suspense and Expectation to know what follows; as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the most admired Poet that ever wrote escape him.*

A Colon is generally used before a comparative Conjunction in a Similitude; for Example, *As an ill Air*

† Chambers's Dictionary says, *Grammarians are not agreed about the precise Difference between the Colon and Semicolon; and therefore these two Pauses seem to be used by many Authors indifferently.*

Air may endanger a good Constitution: So may a Place of ill Example endanger a good Man.

—When the latter Clause is connected by a Relative referring to some Name in the former; as, *It is no Diminution to a Man to have been in the Wrong: Perfection is not his Attribute.*

4. The *Period*, or full Stop (.) is used at the Conclusion of a Sentence, and shews that the Sense is complete and ended; as, *Fear God. Honour the King.*

5. A Note of *Interrogation* (?) is put after a Question asked; as, *What shall we do? When shall we come?*

6. A Note of *Exclamation*, or *Admiration* (!) is used when something is admired or exclaimed against; as, *Oh the Idleness! Oh the Perverseness of the Boy!*

M A R K S, &c. Explained.

1. An *Accent* (') being placed over a Vowel, denotes that the Tone, or the Stress of the Voice in pronouncing, is upon that Syllable; as in *Baptism*.

2. *Apostrophe* (') at the Head of Letters denotes some Letter or Letters left out for the quicker Pronunciation; as, *I'll*, for *I will*; *lov'd*, for *loved*; *wou'dst*, for *wouldest*; *sha'n't*, for *shall not*; *ne'er*, for *never*.

3. *Asterism* (*) guides to some Remark in the Margin, or set at the Foot of the Page: Several of them set together, signify that there is something wanting, defective, or immodest in the Passage of the Author; thus ***

4. *Breve* (˘) is a curve or crooked Mark over a Vowel, and denotes that the Syllable is sounded quick, or short; as, *Hät, Bät*.

5. *Caret* (^) denotes a Letter, Syllable, or Word to be left out in a Sentence, by Mistake in Writing

Writing or Pointing; and this Mark ($\wedge$) is put under the Interlineation in the exact Place where it is to come in; as, *are*.

Justice and Temperance $\wedge$ *excellent Virtues.*

6. *Circumflex* ($\hat{}$) is shaped something like the *Caret*; when used it is placed over a Vowel in a Word, to denote a long Syllable; as, *Euphrâtes*.

7. *Diæresis*, ($\ddot{}$) or *Dialysis*, is noted by two full Points at the Top of the latter of two Vowels, to dissolve the Diphthong, and to divide it into two Syllables; as, *Capernâum*.

8. *Hyphen* (-) is a streight Mark across, which being set at the End of a Line, denotes, that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

Whenever a Word is thus parted at the End of a Line, the Syllables must be carefully separated by the Rules for dividing.

It is used also to join or compound two Words into one; as, *Ale-house, Inn-keeper, &c.*

In this Case, the latter must never begin with a Capital, except Names of Countries, Towns, or Offices; as, *South-Britain, North-Britain, West-Auckland, Attorney-General, &c.*

If placed over a Vowel, it denotes it long; as, *hâte*; and in Writing is called a *Dash*, and signifies the Omission of *m* or *n*; as, *Nothing is more commendable thā fair Writing.*

9. *Index* (☞) or the Fore-finger pointing, signifies that Passage to be very remarkable against which it is placed.

10. *Obelisk* ($\dagger$) is used as well as the *Asterism*, ($\ast$) to direct to some Note or Remark in the Margin, or at the Foot of the Page; and this is also done by parallel Lines, as ($\parallel$); sometimes by a double *Obelisk*, ($\ddagger$); and at other Times, by Letters,

or Figures included within a *Parenthesis*, thus (a) (1), or thus ^a.

11. *Paragraph* (§) is used chiefly in the Bible, and denotes the Beginning of a new Subject, or Matter.

12. *Parenthesis* () is used when, after a Sentence is begun, another Sentence or Part of a Sentence is put in, before the first be finished, which serves to explain and enlarge the Sense; as, *If you take Pleasure in lying, Truth will (in a Series of Time) become a Pain to you.*

13. *Crotchets*, or *Brackets* [] inclose short Sentences that have no Connection with the Subject treated of, but serve for References to Passages of the same Book, Author, or Dates; as, [See p. 91. Vol. I. of this Book] [See ——— on this Subject] [This is very elegantly described by ———].

14. *Quotation* (") or double Comma turned, is put at the Beginning of such Words, or Lines, as are cited out of other Authors.

15. *End of the Quotation*, (") or double *Apostrophe*, is put after the last Word, or Line, to shew that the Passage cited is finished.

16. *Section* (§) or *Division*, is used in subdividing a Chapter into less Heads, or Parts. It is also used to direct to some Note in the Margin, or at the Foot of the Page.

17. *Ellipsis* (—) or *Omission*, is when a Part of a Word is left out; as, K—g G—ge, for King George; or when a Word is omitted.

18. A *Brace*, (∩) is to join several Words or Sentences together, particularly in Poetry; as,

While thee, O Virtue, bright celestial Guest,
Whoe'er pursues, secures eternal Rest,
And cannot be unhappy, tho' oppress'd. }

By

☞ By bad Pointing an Author's Meaning is not only subverted, but often made nonsensical. Thus, it is said in the 11th Edition of *Drelincourt's Consolations against the Fears of Death*, p. 310. *This Part shall not be taken from us; this bright Beam of our future Glory shall never be put out but in the Life to come. We shall possess as much of the Kingdom as we are able, and shall be clothed with all the Light and Splendor of the heavenly Glory.* Any Person may see the Error in that Sentence; which would have been prevented by putting a Colon after the Word *out*, and omitting the *Period* after *come*.

A Bishop of *Asello* ordered an Inscription to be put over his Gate, viz. *Porta patens esto nulli, claudaris honesto.* By the Painter's putting a Comma after *nulli*, instead of *esto*, it reads, *Gate, be thou open to no Body, but be shut to an honest Man*: instead of, *Gate, be thou open, and not shut to an honest Man.* For which he lost his Bishopric.

N. B. See Orthography particularly exemplified in the last Table of Words in Prosody.





OF
P R O S O D Y:
OR,
DUE PRONUNCIATION.

P A R T II.

CHAPTER I.

Q. **W**HAT is the Meaning of the Word
P R O S O D Y?

A. It is a Word borrowed from the Greek; which, in *Latin*, is rendered *Accentus*, and in *English* *Accent*.

Q. What is meant by Accent?

A. *Accent* originally signifies a Modulation of the Voice, or chanting to a musical Instrument; but is now generally used to signify DUE PRONUNCIATION, *i. e.* the pronouncing of a Syllable, according to its Quantity (whether it be long or short) with a stronger Force, or Stress of Voice, than the other Syllable in the same Word; as, *a* in *áble*, *o* in *abôve*, &c.

Q. What is Quantity?

A. Quan-

A. *Quantity* is the different Measure of Time in pronouncing Syllables, from whence they are called *long* and *short*.

Q. *What is the Proportion between a long and a short Syllable?*

A. Two to one; that is, a *long Syllable* is twice as long in pronouncing as a *short one*; as, *hate*, *Hat*.*

Q. *How do you know long and short Syllables?*

A. A Syllable † is long or short according to the Situation of the Vowel, *i. e.* it is generally *long* when it ends with a Vowel, and *short* when with a Consonant; as, *Fā-* in *Favour*, and *Mān-* in *Manner*.

—A proper Diphthong makes always a *long Syllable*; as, *Hail*, *House*, *Flour*, &c.

Q. *How many Ways may Accent be considered?*

A. Four, as it may relate to Words of two, three, or more Syllables, or to Words composed of the same Letters, (as are many Names and Verbs) but of different Significations; and are therefore only to be distinguished by being differently accented.

Q. *Seeing many Names and Verbs are spelled with the same Letters, how are they to be distinguished in pronouncing?*

A. By laying the *Accent* on the first Syllable in *Names*, and on the last Syllable in *Verbs*; as in the following Examples.

D 3

NAMES

* This Mark, (-) set over a Syllable, shews that it is long, and (˘) that is short; as, *rēcōrd*.

† Long and short Vowels, and long and short Syllables are synonymous Terms.

NAMES.

*An Accent**A Concert**A Desert**An Object**A Present**A Rebel**A Torment**An Unit*

VERBS.

*to ac'cent**to concert**to desert**to object**to present**to rebel**to torment**to unite, &c.*

Q. What Rules have you for accenting Words of two Syllables?

*A. Two: 1. Any compound Word of two Syllables, whether compounded by a Preposition or Termination, is accented on the primitive Part; as, *sin-ful*, *god-ly*, *ab-solve*, *ad-here*, &c.**

*2. Words of two Syllables, when the one Syllable is long and the other short, are accented on the long one; as, *Au-thor*, *Hó-nour*, &c.*

When both Syllables are long, or both short, the Accent is generally laid on the first; as, *prí-vate*, *Mán-ners*, &c. Words ending with *ure*, or *le*, where the *e* is silent, or sounded before the *l* or *r*, are also commonly accented on the first Syllable; as, *in-jure*, *Crá-dle*, &c.

Q. How are the Words of three Syllables commonly accented?

*A. When they are compounded with both a Preposition and Termination, the Accent is on the primitive Part; as, *A-grée-ment*, *Ad-vánce-ment*; and if compounded only with one of them, the Accent lies still mostly on the middle Syllable; as, *Ex-tér-nal*, *cor-rúpt-ed*, &c.*

Q. How

* It is remarked by the late ingenious Dr Watts, "That it is the Custom of the English in most Words to throw the Accent as near the first Syllable as possible."

Q. How are Polysyllables; or, Words of three or more Syllables, to be accented?

A. They are commonly accented either on the last Syllable but two; as, *con-vé-ni-ent*, *Op-por-tú-ni-ty*; or on the last save one in Words ending in *ic*, *cial*, *tial*, *cian*, *tian*, *tion*, *tian*; as, *an-gé-lic*, *ar-ti-fí-cial*, *cre-dén-tial*, *Mu-sí-cian*, *E-gy'p-tian*, *Oc-cá-sion*, *Sal-vá-tion*.

Words of six Syllables have frequently two Accents, one on the first, and the other on the fourth; as *ún-phi-lo-só-phi-cal*, *Fá-mi-li-ár-i-ty*.

* * * But after all the Rules that can be given, no Method will lead the Learner so easily to put the right Accent upon Words, as Tables divided by the foregoing Rules, which give the due Pronunciation to Words; and which withal, are properly accented on the first, second, third, &c. Syllables. And tho' most of our Grammarians have omitted such Tables, judging them more proper and peculiar to Spelling-books; yet I chuse to insert the few following, and think them absolutely necessary.

I. For the above Reason in Regard to the Accenting.

II. From their Usefulness in exemplifying and proving the Spelling Rules; besides, Exercises in Spelling cannot be thought too frequent, especially to young Scholars.

III. As they are generally both useful and common Words, and Words that are mostly composed of such Letters as vary in their Uses and Sounds, according to their different Positions, viz. *c* and *g*, final *ch*, *ph*, *th*, *ci*, *fi*, *ti*, &c. they will serve as Examples for Orthography; for Want of which in other Grammars, I have been obliged, in the Course of Teaching, to have such a Collection in Manuscript. [See Table 10] which I humbly recommend to

to the Public; and can assert, from Experience, that all such Rules, though learned ever so perfectly by Heart, are mere Pretences or Pedantry in the Master; entirely insignificant and useless to the Scholar; nay, rather pernicious and troublesome Lumber in his Memory, unless reduced to Practice, and rendered familiar and natural by Example.

C H A P. I.

DISSYLLABLES, or Words of Two SYLLABLES,
accented on the first Syllable.

T A B L E I.

A B-bot	an-chor	a-ny	*ba"lance
ab-ject	an-gel	a-pron	ban-ter
ac-cent	an-gle	ar-dent	blun-der
af-ter	an-swer	af-fes	bond-age
am-ber	an-them	Bab-ler	bord-er
am-bush	an-vil	bad-nefs	bo-som

* This Accent (") is called the double Accent, the Use of which is every where to denote, that the Letter which begins the Syllable to which it is prefixed, has a double Sound, one Part of which belongs to the preceding Syllable: Thus the Words Ba"lance, Cha"pel, A"nimal, &c. are sounded with doub'e Consonants; as, Bal lance, Chap pel, An nimal. This double Accent (like the Hebrew Way by Dagesh) is an Idiom common in our Language, without which our Division cou'd not be reduceable to Rule, except to that random one of the Ear, in case of a single Consonant between two Vowels; but note, that the 3d Rule for Division in this Book, renders a double Accent needless in case of two Consonants, by dividing them, as As-pest, Bis-ket, &c. which used to be divided A-spect, Bi-sket, and required a double Accent for Pronunciation. The above named Rule, agreeable to the Ear, gives the true Pronunciation to a prodigious Number of Words in our Language, and must be allowed a great Improvement, being not liable to one Exception, except that it sometimes after another Consonant may go to the

bright-ness	dra-per	gar-den	Lad-der
brim stone	drunk-ard	gar-ment	la-dle
bur-den	dwin-dle	glad-ness	la-den
Cab-bage	E-dict	glo-ry	la-dy
cab-bin	ef-fect	gos-pel	land-lord
cam-bric	ef-fort	gro-cer	lan-tern
can-dle	el-der	gun-ner	large-ness
can-ker	em-ber	Ham-mer	li"mit
can-non	em-pire	han-dle	love-ly
ca-pon	end-less	hand-some	Man-ner
car-go	en-gine	hap-py	mas-ter
car-nal	en-ter	hel-met	mem-ber
car-ry	en-voy	high-ness	mer-chant
ce-dar	er-ror	ho"nest	mer-cy
cel-lar	e-ven	hum-ble	mind-ful
cen-ter	e-vil	hun-dred	mis-tress
cham-ber	Fa-brid	hurt-ful	mo"dest
cha"pel	fac-tor	I-dle	mo"ney
chap-ter	fa"mine	i-land	month-ly
cler-gy	fa-mous	i"mage	mort-gage
col-lege	far-ther	im-pulse	morn-ing
com-mon	far-thing	in-stant	mo"ther
cre"dit	fa-ther	i-ron	Name-ly
Dag-ger	fe-male	Jol-ly	na-tive
dark-ly	fer-vent	judg-ment	na-ture
dar-ling	fe-ver	jug-gle	na"vy
debt-or	fic-kle	ju-lep	ne-phew
de-cent	for-tune	junc-ture	ne"ver
dis-tant	for-ward	Kind-ness	no-ble
doc-trine	fu-ture	king-dom	non-sense
dol-phin	Gal-lant	kin-folk	no"thing

latter Vowel; as, constant, instant, and which was not thought necessary to be noted as an Exception at all, as they may with equal Propriety, as to Pronunciation, be divided constant, ins-tant, (See Note in p. 55.)

no-tice	pas-ture	ru-in	thank-ful
no-vice	pay-ment	Sab-bath	there-fore
num-ber	pi"ty	sa"vage	thun-der
nur-ture	prac-tice	schol"lar	tim-ber
nu-sance	pro"fit	scrip-ture	ti-tle
Ob-ject	pro"mise	se-cret	to-tal
of-fice	pro-per	sen-tence	tur-nip
off-spring	pro"phet	ser-vant	Un-cle
of-ten	prof-per	se-ven	up-right
or-gan	pul-pit	shep-herd	ut-most
or-phan	Qua"drant	shil-ling	ut-ter
o-ther	quar-ter	si-lence	Va"lue
ox-en	quick-ly	sil-ver	ver-dict
Pa"lace	qui-et	sin-gle	ves-try
pa"late	qui"ver	sif-ter	vi"car
pale-ness	Rac-ket	so"lemn	vi"fit
parch-ment	rash-ly	spi"rit	War-rant
pa-rents	red-den	Ta-ble	wi"dow
pa"rish	right-ly	tem-per	Year-ly
par-son	ri-ot	te"nant	yon-der
pas-sage	rob-ber	ten-der	Zea-lous

TABLE II.

DISSYLLABLES, *accented on the last Syllable.*

A -Base	af-frónt	be-fides	con-fess
a-bide	a-lone	Com-mit	con-fide
ab-hor	a-long	com-pare	con-firm
ab-jure	a-miss	com-pel	cor-rode
ab-solve	a-part	com-pile	cor-rupt
ab-surd	a-wake	con-cern	De-base
ac-cept	Bap-tize	con-cise	de-camp
ad-mire	be-came	con-clude	de-face
af-fect	be-get	con-cur	de-fame
af-flict	be-long	con-dole	de-ject

de-

de-light	for-sake	per-vert	re-side
de-mise	forth-with	pre-fer	re-sign
de-ny	Gen-teel	pre-fix	re-solve
de-part	Him-self	pre-pare	re-spect
dis-solve	Im bibe	pro-cure	res-tore
E-clipse	im-mense	pro-duce	re-turn
e-lect	im-part	pro-fess	Salute
em-brace	im-plore	pro-mote	se-cure
en-grave	im-pure	pro-vide	se-duce
e-rect	in-cline	Re-buke	sin-cere
es-cape	in-clude	re-cant	sub-mit
es-tate	in-duce	re-fer	sub-scribe
e vent	in-dulge	re-fine	sub-sist
ex-alt	La-ment	re-flect	suc-cess
ex-cept	Ma-chine	re-fuse	sup-pose
ex-pence	man-kind	re-gard	su-preme
ex-pire	ma-ture	re-ject	sur-prize
ex-port	Ob-scure	re-lapse	Trans-form
ex-pose	ob-serve	re-mit	trans-gress
ex-press	ob-struct	re-morse	trans-late
ex-tract	of-fence	re-pel	Un-done
ex-treme	op-press	re-pine	un-less
Fo-ment	Per-form	re-port	u-nite
for-bid	per-fume	re-pose	un-just
for-warn	per-haps	re-lent	un-wise
for-get	per-plex	re-sent	u-surp

T A B L E III.

Words of Three Syllables, accented on the first Syllable.

A B-di-cate	a"ni-mal	ca"len-der
ac-ci-dent	a"ni-mate	care-ful-ly
ad-vo-cate	ap-pe-tite	car-pen-ter
af-fa-ble	a"ra-ble	cer-ti-fy
a"go-ny	Bat-te"ry	cha-rac-ter
an-ces-tors	Cal-cu-late	com-pli-ment

con-

con-se-quence	lon-gi-tude	fe"ve-ral
De-cen-cy	Ma"nage-ment	fol-di-er
di"li-gence	mar-vel-ous	fo-lem-nize
E-du-cate	mu-fi-cal	spe-ci-fy
en-ter-prize	Nar-ra-tive	spec-ta-cle
en-vi-ous	ne"gli-gent	stu-di-ous
ex-cel-lent	no"mi"nate	suf-fo-cate
ex-e-cute	O-di-ous	sum-ma-ry
Fa"mi-ly	o"ra-tor	sur-ro-gate
for-ti-fy	or-na-ment	sym-pa-thize
Gal-le-ry	or-tho-dox	Ten-der-ness
gar-di-ner	Pal-li-ate	tes-ta-ment
gen-tle-man	pa-ra-dise	tract-a-ble
go"vern-ment	Ra-ri-ty	tur-bu-lent
Ho-li-ness	ra-ven-ous	tur-pi-tude
hor-ri-ble	re-com-pence	Va-can-cy
I-dle-ness	rec-ti-fy	va-ri-ance
ig-no-ble	ru-mi-nate	vic-to-ry
in-fa-my	Sa-cra-ment	vin-di-cate
in-ti-mate	sa"la"ry	Un-der-ling
in-tri-cate	se-cre-fy	u-ni-verse
Kins-wo-man	sen-su-al	u-su-ry
Le"ga-cy	sen-si-ble	Wick-ed-ness
le"gi-ble	se-ri-ous	war-rant-ed

TABLE IV.

WORDS of THREE SYLLABLES, *accented on the middle Syllable.*

A -Bán-don	ac-cóunt-ant	De-cán-ter
a-bo"lish	ac-know-ledge	de-cre"pid
a-bate-ment	ap-pren-tice	de-par-ture
a-bor-tive	Ca-the-dral	dis-sem-ble
a-bun-dance	con-si"der	En-large-ment
ac-cept-ance	cor-rupt-ed	ex-act-or

ex-

DUE PRONUNCIATION. 49

ex-tér-nal	me ⁿ cha-nic	Se-dú-cer
Fan-tas-tic	mis-chie-vous	spec-ta-tor
I-de-a	O-bei-sa- ⁿ ce	Tes-ta-tor
il-lus-trate	of-fen-sive	to-bac-co
in-for-mer	Pre-sump-tive	Un-cer-tain
in-ter-pret	pro hi ⁿ bit	un-feign-ed
in-tes-tate	Re-lin-quish	un-fruit-ful
Ma-lig-nant	re-ve ⁿ nue	un-learn-ed
*Ac-qui-ésc	E ⁿ ver-móre	re-par-teé
a ⁿ la-mode	Im-ma-ture	ri ⁿ ga-doon
am-bus-cade	im-por-tune	Se ⁿ ven-teen
Ca-val-cade	in-ter-cede	su-per-fine
cir-cum-cise	in-tro-duce	Vi-o-lin
cir-cum-vent	Ma ⁿ ga-zine	vo ⁿ lun-teer
con-de-scend	O-ver-charge	Un-der mine
coun-ter-vail	Per-se-vere	un-der-stand
Dis-a-gree	Re-con-cile	Yes-ter-day
dis-be-lief	re-in-force	yes-ter-night

TABLE V.

WORDS of FOUR SYLLABLES, *accented on the first Syllable.*

A 'C-ces-sa-ry	cha ⁿ ri-ta-ble	cór-ri-gi ⁿ ble
a ⁿ la-bas-ter	com-fort-a-ble	cor-pu-len-cy
al-le-go ⁿ ry	com-men-ta-ry	cow-ard-li-ness
a-mi-a-ble	com-mis-sa-ry	De-li-ca-cy
a ⁿ mi-ca-ble	com-pe-ten-cy	de ⁿ spi-ca-ble
an-ti-qua-ry	com-pli-ca-ted	dis-fi-cul-ty
ar-bi-tra-ry	con-ti-nen-cy	di-li-gent-ly
Be ⁿ ne-fit-ing	con-quer-a-ble	dis-pu-ta-ble
Ca-ter-pil-lar	con-tro-ver-sy	Ef-fi-ca-cy
ce ⁿ re-mo-ny	con-tu-ma-cy	e ⁿ le-gan-cy

E

* *These few, and some others, are accented on the last Syllable.*

e"li-gi-ble	Jú-di-ca ture	Pár-li-a-ment
e"vi-dent-ly	La-ment a-ble	pa"tri-mo-ny
ex cel len-cy	li"te-ra-ture	per-se cu tor
Fi"gu-ra-tive-ly	lu-mi-na-ry	per-son-a-ble
Ge"ne rous-ly	Má-le-fac tor	pre"fer a-ble
gen-tle-wo"man	ma"tri-mo-ny	pro-di-gi-ous
glo-ri-ous-ly	me"mo-ra-ble	pro-mis-so-ry
go-vern-a-ble	mi"li-ta-ry	pur-ga to-ry
Ha"bit-a-ble	mo-ment a-ry	Sanc-tu-a-ry
ho"nour a-ble	mo-nas-te-ry	so-ci-a-ble
hof-pi-ta-ble	Na"vi-ga-ble	se"cre-ta-ry
Ig-no-mi"ny	ne"ces-sa-ry	sta"tu-a-ry
i"mi-ta-ble	nu-me"ra-ble	Ta-ber-na-cle
in-ti"ma cy	O"ra-to-ry	tes-ti-mo-ny
in-ven-to-ry	or-di-na-ry	Vo"lun ta-ry

TABLE VI.

WORDS of FOUR SYLLABLES, accented on the *second Syllable*.

A B-bré-vi-ate	a-po"lo-gy	De-cén-ni-al
a-bi"li-ty	ap-pro-pri-ate	de-ge"ne rate
a-bo"mi nate	ap-pur-te-nance	de-li"ver-ance
a-bun-dant-ly	ar-ti"cu-late	Ef-fe"mi-nate
ac-com-mo-date	au-da"ci-ty	e-gre-gi-ous
ac-com-pa-ny	au ri-cu-la	e-pi"to-me
ac-ti"vi-ty	Bar-ba-ri-an	ex-pe-ri-ence
ad-ver-tise-ment	be-ne"vo-lence	Fa-mi"li-ar
a-dul-te"rate	Ca-la"mi-ty	fi-de"li-ty
am-phi"bi-ous	ca-no"ni-cal	gram-ma"ti-cal
a-na"lo-gy	ca pa"ci-ty	Har-mo-ni-ous
a-na"to-mize	ca-pi"tu-late	hu-ma"ni-ty
a-na"to-my	cap-ti"vi-ty	Il-li"te-rate
an-ge"li-cal	cer-ti"fi-cate	il-lu-mi-nate
an-ti"pa-thy	con-gra"tu-late	im-me-di-ate

im-por-tu-nate	no-to-ri-ous	re-luc-tan-cy
in-cor-po-rate	O-be-di-ence	rhe-to"ri-cal
in-tel-li-gence	ob-li"vi-on	ri-di"cu-lous
La-bo-ri-ous	om-ni"po-tencē	Se-cu-ri-ty
Li-ti"gi-ous	om-ni"sci-ent	fin-ce"ri-ty
Mag ni"fi-cence	Par-ti"cu-lar	fo-bri e-ty
ma-tu-ri-ty	pe-cu-li-ar	Tau-to-lo-gy
mor-ta"li-ty	phi-lo"so-pher	tran-quil-li-ty
Na-ti"vi-ty	pre-def-ti-nate	Ve-ra"ci-ty
no-bi"li-ty	Re-bel-li-on	Un-cer-tain-ty

T A B L E VII.

WORDS of FOUR SYLLABLES, *accented on the third Syllable.*

A Bdicátion*	—or <i>shon</i>	how-foe"ver
accidental	correspondent	I"mitation
a"gricuture	Declamation	inclination
allegation	demonstration	inconsistent
apprehension	de"trimental	independent
arbitration	disagreeable	inoffensive
Be"nediction	discontented	instrumental
be"nef"cial	dispensation	intercession
circulation	E"ducation	intercepted
combination	e"verlasting	introductive
comprehension	expectation	Lamentation
condescension	Fermentation	li"mitation
conflagration	Ge"neration	Ma"nufacture
consecration	gra"vitation	me"ditation
consolation	Ha"bitation	me"morandum
conversation	he"sitation	misdemeanour
	E 2	mo-

* *Why these Endings are not divided, see Page 32; nevertheless, those who chuse to divide them, may pursue their own Method, as it does not alter the Position of the Accent, which se remarked in Page 42.*

modulation	resurrection	violation
Na ^v igation	revelation	*Animadvert
nomination	Sa ^l utation	Legerdemain
O ^b ligation	fatisfaction	Misapprehend
o ^p erator	supercription	misrepresent
o ^p portunely	Tri ^b ulation	misunderstand
o ^r namental	Universal	ne ^v ertheless
P ^u blication	Variation	superabound
Re ^g ulation	vindication	superintend

TABLE VIII.

Words of Five Syllables, accented on the Second Syllable

A Bo ^m inable	Harmoniously	Notóriously
Apo ^t hecary	here ^d itary	Pecuniary
auxi ^l iary	immediately	perpe ^t ually
Con ^f ederacy	impracticable	prepa ^r atory
contemptuously	incontinency	Recóverable
conveniently	incorruptible	repo ^s itory
De ^g eneracy	ine ^v itable	Unanswerable
deli ^c iously	inexhorable	uncha ^r itable
dishónorable	ini ^m itable	unfortunately
Efféminacy	innumerable	ungo ^v ernable
offi ^c acy	irrepáable	unnecessary
egregiously	Legi ^t imacy	unreasonable
extra ^v agancy	Mali ^c iously	unseparable

TABLE IX.

WORDS of FIVE SYLLABLES, accented on the last Syllable save one, unless otherwise marked.

A Bbreviátion	accommodation	Circumlocútion
abomination	annivérſary	comme ^m oration
		com-

* These eight are accented on the last Syllable.

communication	multiplication	sanctimónial
consideration	mytholo"gical	signi"fication
Denomination	Opportunity	solemnization
determination	Predestination	superiority
Eradication	puri"fication	Transfiguration
Ge"nero"fity	Qua"lification	Unálterable
glori"fication	Recommendation	uncircumcisi"on
gra"ti"fication	reconci"liation	unexpóundable
Hu"mi"liation	representation	unexpressible
Interrogation	representative	ungramma"tical
Miscellaneous	reta"liation	unharmónious
mortification	Sancti"fication	unpárdonable

ORTHOGRAPHY EXEMPLIFIED; or, WORDS consisting of such Letters as vary in their Uses and Sounds according to their different Positions.

A Ccéssion*	áccuracy	a"laba"ster
accómplice	agi"lity	ála"crity
accrue	a"gitate	álamode
acquiesce	a"gonies	allégiance

E 3

ál.

* Here the Scholar should be put to divide the Word Accession; which done according to the foregoing Spelling Rules, will be thus, Ac-ces-sion; then to make him account for every Syllable thus: In (ac) the a sounds short, because the Syllable ends with a Consonant. (See further explained, p. 5.) and the c hard, because it ends a Syllable. (See p. 17.) as, ak; (ces) the c sounds soft before e, i, and y. (See p. 17.) The e short. (See the general Rule for the long and short Sounds of Vowels, p. 5.) The s keeps its own natural Sound; as, ses, (sion) si sounds like sh before a Vowel. (See p. 32.) The o is short. (See the general Rule for Vowels as above); n, never varies in its Sound, as, thon; the Word is sounded Aksession.

állegory	clandestine	enthúsiásm
ambi"guous	climacte"ric	e"nergy
ambi"tion	cognizance	e"pigram
amphithe"atre	cóllege	epi"phany
ana"logy	condi"tional	éxigence
ana"tomize	congeſtion	exággerate
ange"lic	congra"tulate	expátiate
anti"quity	conjuncti"on	Facétious
anta"goniſt	conſcien"tious	ficti"tious
architecture	connécti"on	flagi"tious
arti"ficial	conſpi"cuous	frágrancy
aſſe"mblage	dángle	*Giganti"e
aſſociáti"on	de"calogue	Grimáce
atmosphere	deci"ſion	grotéſk
audácious	deſi"cient	guídance
Bággage	dege"nerate	gui"nea
bag"nio	depréciate	Ha"rangue
beati"fic	dia"gonal	héxagon
baſtion	disci"pline	híſtoriográpher
brocade	discre"tion	húrricane
Capácious	disjun'cti"on	hypo"criſy
ca"price	dúctile	Jocòſely
capri"ci"ous	Ec'ſtaſy	jo"cular
cauti"ous	efficacy	juſtle
cáptious	egrègi"ous	Ini"tial
cénſure	ele"ctions	ingrátiate
characteriſtic	e"legantly	intrig'ue
ca"momile	e"lephant	Le"gible
circumſtances	eme"rgency	legiſla"tive

ligi"

* Gigantic, (g) g ſounds ſoft before e, i, and y. (See p. 19.) The i is long. (See general Rule; as, ji; (gan) g ſounds hard before a, o, u, l, r. (See p. 19.) The a and n, as before, make jigan; (tic) ti keeps its natural Sound before a Conſonant. (See p. 25.) c is hard as before; ſo that the Word is ſounded jigantic.

legi ^t imate	Panegy ^r ic	saty ^r ical
licentious	pathe ^t ical	schisma ^t ic
locútion	parti ^c ipate	sci ^e nti ^f ic
logi ^c ian	philo ^s ophy	simpli ^c ity
lustre	physiognomy	soli ^c itous
Machíne	phlegma ^t ic	so ^p histry
ma ^g azine	politi ^c ian	sphe ^r ical
magi ^c ians	poly ^g amy	stagnate
magni ^f icent	pre ^c ipice	stra ^t agem
mathema ^t ics	procrastinate	subjection
mecha ⁿ ical	progeny	subsi ^d y
mytho ^l ogy	propitious	Theatre
mi ^m ic	pro ^f elyte	tobácconist
Nau ^s eous	Qui ⁿ tescence	tópic
negóciate	Receptacle	ty ^r annical
ne ^g ligence	reci ^p rocal	Va ^c uity
notátion	repugnancy	vali ^d ity
Obdurate	rhetori ^c ian	variegátion
obédience	rheúmatism	véhemençe
oblique	ri ^g orous	viva ^c ity
obnoxious	Saga ^c ity	vi ^v ify
obséquious	sánction	Unamiable
omniscience	sa ^p hire	unani ^m ity

 The Scholar should be put to prove and account for every Word in this Table, after the foregoing Manner, until he be perfect in all the Rules and Observations in ORTHOGRAPHY. And note the Marks for Accents be not taken for Hyphens in the Division of Syllables. The Words in these four last Tables are left undivided, as Exercises for the Spelling Rules.—And note, by the 3d Rule, which relates to two, three, or four Consonants coming together, ch, ph, sh, th, wh, must be considered as single Consonants, according to the foregoing Observations, and to go with or without l or r to the latter Vowel; and when three or four other Consonants come together, if the last of them be not l or r, the two or three first go to the former; as, Juncture, Parchment.



OF
ETYMOLOGY:
OR, THE
KINDS OF WORDS, &c.

PART III.

CHAPTER I.

Q. **W**HAT is ETYMOLOGY?

A. *Etymology* is that Part of Grammar which treats of the Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another, whether *Primitive* or *Derivative*.

Q. *What is a Primitive Word?*

A. A *Primitive Word* is that which comes from no other Word in our Language; as, *Raven*.

Q. *What is a Derivative Word?*

A. A *Derivative Word* is that which comes from some other Word in our Language; as, *ravenous*, from *Raven*.

Q. *Into how many Parts of Speech are the Words in the English Tongue divided?*

A. Four

A. Four: 1. NAMES; which express *Things*, or *Substances*.

2. QUALITIES; which express the *Manners*, *Properties*, or *Affections of Things*.

3. VERBS; which express the *Actions*, *Passions*, or *Being of Things*.

4. PARTICLES; which shew the *Manner* or *Quality of Actions*, *Passions*, or *Being*, &c.

Q. Are the Parts of Speech the same in English as in Latin?

A. Yes, and in all other Languages as well as Latin: For that which is a Name, or Noun-Substantive in English, is a Noun-Substantive in the Latin, Greek, Hebrew, French, &c. Languages.

Of NAMES.

Q. What do you mean by Names?

A. Words that express Things themselves, and want not the Help of any other Word to make us understand them; as, *a Man*, *a Book*, &c.

Q. What further distinguishes Names from the other Parts of Speech?

A. As Names express Things without the Help of another Word, you cannot put the Word *Thing* after them without making Nonsense: Thus you cannot say *Man Thing*, *Book Thing*, and the like.

Q. How many Sorts of Names are there?

A. Three; *Common*, *Proper*, and *Relative*.

Q. What do you mean by Common Names?

A. Common Names are such as express a whole Kind; as the Name *Horse* signifies my Horse, your Horse, and all the Horses that are.

What do you mean by Proper Names?

Q. I mean the Name or Names of some particular Person, Creature, Place, or Thing; as, one Man is called *John*, another *Thomas*, to distinguish them from the Rest of Mankind. One Horse is cal-

called *Jolly*, another *Whitefoot*: One Place is called *London*, another *Newcastle*: One Book is called the *Bible*, another the *Pleasing Instructor*, &c.

Q. *What are Relative Names, or Pronouns?*

A. *Relative Names* are such as relate to the Persons or Things in Question, to avoid the Repetition of the same Word; as, instead of my own Name I say *I*; instead of your Name I say *you* or *thou*; instead of his Name I say *he*; instead of her Name I say *she*: And if I speak of a Thing that hath no Distinction of Sex, I say *it*.

Q. *How many Persons belong to Names?*

A. There are three Persons in each Number, viz. The *First*, speaks of ourselves; the *Second*, is always the Person or Thing spoken to; the *Third*, is always the Person or Thing spoken of; as,

Singular.	{	1. <i>I</i> .		Plural.	{	1. <i>We</i> .
		2. <i>Thou</i> or <i>you</i> .				2. <i>Ye</i> , or <i>you</i> ,
		3. <i>He</i> , <i>she</i> , <i>it</i> .				3. <i>They</i> .

Q. *Why do we say you, when we speak only to a single Person, since it is really of the Plural Number?*

A. It is customary amongst us (as likewise among the *French* and others) to express ourselves so: But then we say *you*, and not *ye*; and the *Verb* that is put to it is always of the *Plural Number*, for we say *you love*, which is *Plural*; and not *you lovest*, which is *Singular*. So likewise, out of Complaisance, as we say *you* for *thou* and *thee*, so we frequently say *your* for *thy*, and *yours* for *thine*.

Q. *What are who, which, and what called?*

A. *Personal Interrogatives*, when they are used in asking Questions?

Q. *Is there any Difference in the Use of who, which, and what, as Interrogatives?*

A. Yes; *who* is used only when we speak of Persons; as, *Who is that Man?* and *which* only when

we speak of Things; as, *Which is your Hat?* *What* is used when we speak either of Persons or Things, and relates to the Kind, Quality, or Order; as, *What Lady is that? What Book is this? What, (or which) Place do you chuse?*

Q. Are who and which Interrogatives; and do they always imply a Question asked?

A. No; they frequently signify only Relation to some Person or Thing; as, John was the Man who came to me; this is the Book which I bought, and are then properly Relatives or Qualities. See p. 67.

Q. How do Relative Names differ from other Names?

A. By having a leading and following State.

Q. What do you mean by the leading and following States?

A. The Relative Names either going before or following the Verb; as, I love, we love. Here I and we going before the Verb love, are called the leading State: But in the following Examples; namely, My Father loves me, the Master loves us; me and us, following after the Verb loves, are called the following State.

Q. Can you give the leading and following States of all the Relative Names in both Numbers?

A. Yes; I the first Person Singular in the leading State, makes me in the following State. We, &c.

		Leading State.		Following State.	
1st Person	{	Singular	<i>I</i>	<i>Me</i>	
		Plural	<i>We</i>	<i>Us</i>	
2d Person	{	Singular	{ <i>Thou</i>	<i>Thee</i>	}
			{ <i>You</i>	<i>You</i>	
	{	Plural	{ <i>Ye</i>	<i>You</i>	}
			{		
3d Person	{	Singular	{ <i>He</i>	<i>Him</i>	}
			{ <i>She</i>	<i>Her</i>	
	{	Plural	{ <i>They</i>	<i>Them</i>	}
			{		
The Interrogatives of Persons				<i>Who</i>	<i>Whom</i>
					<i>& Which,</i>

☞ *Which, what, and it are the same in both States.*

OF NUMBER.

Q. What is Number?

A. Number is the Distinction of one from more.

Q. How many Numbers are there in English?

A. Two; the Singular and the Plural.

Q. When is the Singular Number to be used?

A. When we speak but of one Person or Thing; as, a Boy, a Book.

Q. When do we use the Plural Number?

A. When we speak of more Persons or Things than one; as, Boys, Books, &c.

Q. How is the Plural Number in English commonly formed or made?

A. By adding s to the Singular; as, Hand in the Plural makes Hands; Boy makes Boys, &c.

Q. Is the Plural Number always made by adding s?

A. Not always; for when the Singular Number ends in ch, sh, fs, or x, then the Syllable es must be added; as, Church makes Churches; Fish, Fishes; Witness, Witnesses; Box, Boxes.

Q. What do you observe of Words that end in ce, ge, fe, and ze?

A. Such Words, by adding s to make them Plural, always gain a Syllable more than they had in the Singular; as, Face makes Faces; Stage, Stages; Horse, Horses; Affixe, Affixes.

Q. Why does the s added to Words ending in ce, ge, fe, and ze, make them gain another Syllable in the Plural Number?

A. Because the s that is added to make them Plural would not be heard in the Sound, unless it made another entire Syllable.

Q.

Q. How do Words that end in f, fe, or y, make their Plurals ?

A. 1. By changing f, or fe, into ves ; as, Calf, makes Calves ; Half, Halves ; Knife, Knives ; Life, Lives ; Leaf, Leaves ; Loaf, Loaves ; Sheaf, Sheaves ; Shelf, Shelves ; Self, Selves ; Thief, Thieves ; Wife, Wives ; Wolf, Wolves ; except Hoof, which makes Hoofs ; Roof, Roofs ; Grief, Grievs : Also Dwarf, Handkerchief, Relief, Wharf, Proof, and Fife, which have only s added to make them Plural : And most Words ending in ff are made Plural by the Addition of s, as, Scoff, Muff, Ruff, Cuff, Snuff, Stuff, Puff, make Scoffs, Muffs, &c.

2. Names ending in y, change y into ie with the Addition of s in the Plural ; as, Body makes Bodies ; Enemy, Enemies ; Mercy, Mercies, &c. But after a Vowel in the same Syllable, it is retained ; as, Joy, Joys ; Day, Days ; Way, Ways ; Essay, Essays.

Q. Do all Plural Names end with s or es ?

*A. No ; 1. Some end in en ; as, Man makes Men ; * Woman, Women ; Child, Children, Brother, Brethren, or Brothers ; Ox, Oxen.*

2. Some end with ce or se, as Die makes Dice ; Mouse, Mice ; Louse, Lice ; Goose, Geese ; Penny, Pence.

3. Others end with t and th ; as, Foot makes Feet ; Tooth, Teeth ; which are both irregular.

4. Some Words have both the Singular and Plural Number alike ; as, Sheep, Hogs, Swine, Fern, Deer ; but are of the Singular Number when a goes before them.

F

Q. Have

** Proper Names of Men and Families, mostly make their Plurals regular, and are sometimes used in the Plural Number ; as, ten Johns are in Company. The Marlboroughs, the Cavendishes, &c*

Q. Have all Names a Singular and Plural Number?

A. No; for some have no Singular, and others no Plural.

Q. Can you give any Examples of Names that want the Singular Number?

A. Yes; the following, viz. Annals, Alps, Arms, Ashes, Bellows, Bowels, Breeches, Cresses, Goods, (meaning all Sorts of Effects, Riches, or Possessions) Entrails, Ides, Lungs, Scissars, Shears, Snuffers, Thanks, Tongues, Wages, Dregs, News, &c.

Q. What Names have no Plural?

A. All proper Names of Cities, Rivers, Countries, &c. and several common Names.

Of G E N D E R.

Q. What is Gender?

A. Gender is the Distinction of Sex.

Q. How many Sexes are there?

A. Two; the Male and the Female.

Q. Have we no more Genders in English?

A. Things without Life are said to be of the Neuter Gender, by Reason they do not, properly speaking, belong to either of the other two; as, a Stone, a Table.

Q. How come we then to say he when we speak of the Sun, and she of the Moon, a Watch, a Ship, &c.

A. This is a Custom, perhaps, from the Latin, in which several inanimate Names are classed under the Masculine, or Feminine Gender; yet it must be an Impropriety, as Things without Life cannot have any Difference of Sex, unless when such Words are taken in a personal or figurative Sense; as, Death is common to us all; he spares neither Poor nor Rich; the Earth is the Mother of Man; she brings forth Food, &c.

Q. How

*Q. How are these Sexes distinguished?**

A. By the third Person Singular of Relative Names, viz. *he, she, it*, as has been before observed.

Q. Have you no other Way of distinguishing the Sexes?

A. Yes; by the five following Ways:

1. When we would distinguish the Difference of Sexes, we do it by different Words; as,

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Bachelor	Maid, Virgin	horse	mare
bour	fow	husband	wife
boy	girl	king	queen
bridegroom	bride	lad	lass
brother	sister	lord	lady
buck	doe	man	woman
bull	cow	master	mistress
cock	hen	milter	spawner
dog	bitch	nephew	nicce
drake	duck	rake	jilt
father	mother	ram	ewe
son	daughter	sloven	slut
stag	hind	steer	heifer
uncle	aunt	wizard	witch
widower	widow	whore-monger	whore, or strumpet
gander	goose		

2. But when there are not two different Words to express both Sexes; or, when both Sexes are comprehended under one Word, then we add a *Quality* or an *Adjective* to the Word, to distinguish the Sex; as, *a Male Child, a Female Child*;

F 2

* In Latin, Greek, and some other Languages, the Gender or Sex is distinguished by changing the Ending of the Quality or Adjective; but in the English Language the Ending of the Quality is never changed.

a *He Goat*, for the Male; a *She Goat*, for the Female.

3. Sometimes we add another Name or Substantive to the Word to distinguish the Sex; as, a *Man-Servant*, a *Maid-Servant*, a *Cock-Sparrow*, a *Hen-Sparrow*.

4. There are likewise some few Words which distinguish the Female Sex from the Male by the Ending *ess*, viz.

<i>Male.</i>	<i>Female</i>	<i>Male.</i>	<i>Female.</i>
Abbot	Abbess	marquis	marchioness
actor	actress	master	mistress
baron	baroness	mayor	mayoress
count	countess	prince	princess
deacon	deaconess	prior	prioress
duke	duchess	poet	poetess
elector	electress	prophet	prophetess
emperor	empress	shepherd	shepherdess
governor	governess	tutor	tutress
heir	heiress	viscount	viscountess

And some Words in *ix*; as *Administrator*, *administratrix*; *Executor*, *Executrix*, &c.

5. Words purely *Latin*, *French*, &c. generally make their Plurals as in their original Languages; as, *Erratum*, *Errata*; *Phænomenon*, *Phænomena*; *Beau*, *Beaux*; *Monsieur*, *Monsieurs*, &c.

Q. Have English Names no other Variations in their Endings, but those which make the Plural Number?

A. When two Names come together, the former is by the Addition of *'s*, turned into the Genitive Case or a Possessive Name, and signifies,

1. The Possessor; as, *Henry's Horse*, or the Horse which Henry has or possesses

2. The Author; as, *Pope's Works*, or the Works which Pope was Author of.

3. The

3. The Relations of Persons, or Things ; as, *The King's* Son, or the Son of the King.*

Q. Suppose the Word that is to be turned into the Genitive Case ends with s, is the 's to be added?

A. If the Word is of the Singular Number, both the s's are commonly written ; as, *Charles's Horse, St James's Park, &c.* Though sometimes when the Pronunciation requires it, to avoid similar Sounds coming together, one s is left out ; yet the Apostrophe is still retained at the End of the Word to denote the Genitive Case ; as, *J. Walters', or J. Rogers' Horse* : All Words of the Plural Number, and such as want the Singular, and end in *es*, are best written with single s ; as, *Two Years' Salary ; the Horses' Provender ; the Ashes' Quality ; the Compasses' Legs, &c.* except such as form the Plural Number without an s ; as, *Men's Honour, Women's Modesty.* Words that end in *fs* are likewise best written without the additional s ; as, *for Righteousness' sake, &c†*

F 3

Q. It

* It must be observed, that when *v* is the last Letter of a Word that is turned into the Genitive Case, it is always retained before the 's.—And when the Particle *of* is used to make the Genitive Case, the Possessed comes first in Order, and the Possessor after : but when the 's is used, the Proprietor is named first, and the Property or Thing possessed afterwards ; as, *The Estate of my Father was bought, &c.—My Father's Estate, &c.—After the Qualities this and that, the Property or Thing possessed stands first, and it is understood also after the Possessor ; as, This Horse of David's was once mine.*

† As in English we have but this one Case, we express the Circumstances, Properties, or Affections of Things to one another by the Help of little Words called Prepositions, such are, *of, to, with, from, by, where by we are freed from the*

Q. Is not this 's added instead of his, the first Part (hi) of his being cut off?

A. No, they are mistaken who think this 's is added instead of his, as Mary's Book, would then be Mary his Book, which would be Nonsense.

Q. Are not Names sometimes used for, and partake of the Nature of Qualities?

*A. When two Names are compounded into one, and joined together with a Hyphen, and sometimes without it, the former takes to itself the Nature of a Quality; as, a Turkey Voyage, or a Voyage to Turkey; Mountain Wine, or Wine the Produce of the Mountains; a Sea-Fish, or a Fish of the Sea; an Apple-Pye, or a Pye made mostly of Apples; a Silver-Seal, or a Seal made of Silver, &c. Yet all such are properly Compound Names.**

CHAP. II.

Of QUALITIES, or ADJECTIVES.

WHAT are Qualities?

A. Words which express the Manners, Properties, and Affections of Things or Substances; as, wise, foolish, black, white, round, square, &c. all which

the great Trouble that is found in other Languages of expressing the Circumstances, &c. of Names, by twelve Cases in both Numbers, and five or six different Declensions: So likewise our having no Difference of Gender in our Names, is an Advantage as great as the former, and which no other Language ancient or modern enjoys, except the Chinese.

** The Compound Names are nearly related to Possessives, and require mostly a Genitive Case, to express in other Words what they imply, as plainly appears by the Explanation of the above Examples.*

which require to be joined to another Word, or Name, to shew their Signification, and make us understand them; as, *a wise Man, a foolish Man, a black Dog, a white Dog, a round Table, a square Table, &c.*

Q. *How do you know the Qualities from the other Parts of Speech?*

A. By putting the Word Thing after them, which they will bear with good Sense; as, *a good Thing, a black Thing, a white Thing, &c.* For a Quality cannot clearly signify any Thing, without a Name either expressed or understood; as, *to hit the white (Mark)* is understood; *refuse the evil (Thing) and chuse the good*: Thing is, in both Places, understood.

Q. *Have Qualities any Difference of Number or Variation in their Endings?*

A. No; for we never say *goods Things, bads Things*; but *good Things, bad Things, &c.* except this which makes *these, and that, those*, in the Plural.

Q. *What Qualities come from Personal Names?*

A. These Personal Possessives, *my, mine; thy, thine; his; our, ours; your, yours; her, hers; their, theirs.*

Q. *Is there any Difference in the Use of my and mine, thy and thine, &c.*

A. 1. Yes; my being the first Person Singular, must not be used without a Name after it; as, *this is my Book.* And mine is used without a Name, or rather supplies the Place of one, as *Whose Book is this? Mine: That is, my Book.* Our being the first Person Plural is used with a Name.

		With a Name.	Without a Name.
1st Person	Sing.	My	Mine.
	Plur.	Our	Ours.

2d Per

2d Person	{	Sing. _____	Thy	_____	Thine	
		Plur. _____	Your	_____	Yours	
3d Person	{	Sing. _____	{	His	_____	His
		_____		Her	_____	Hers
		Plur. _____		Their	_____	Theirs
Persons or Things		_____	*Other	_____	Others	

To these we may add *whose* and *its*,† which can never be used without a Name after them; as, *whose Horse is this, I like its Colour, &c.*

Q. When do we use the Word own?

A. When we would express ourselves more emphatically; as, *this is my own Horse; your own Land; Alexander's own Sword.*

Q. Which of the Personal Possessives take own after them?

A. *My, thy, his, her, our, your, their,* may have *own* after them, but we never say *hers* or *ours own*, &c. yet, we sometimes say *mine own, thine own.*

Q. What Parts of Speech are this, that, the, same, who,‡ which, and what?

A. When

* Other may be used in the Plural Number with a Name, as other Men, and likewise without a Name in the Singular, as the one Party, or the other.

† When *its* is a Quality, the Possessive of it, it is written without an Apostrophe to distinguish it from *it's* (the Contraction of it is) used in Poetry: But those who write correctly never put *it's* or *'tis* for *its* or *it is*, in Prose; as, *it's* a Fault, *'tis* done, *it's* Value; for it is a Fault, it is done, *its* Value. — Yet *'tis* is used by good Authors at the Beginning of a Sentence or Paragraph to introduce it boldly, as, *'Tis* all a Joke.

‡ Who, in all Situations, is used in Relation to Persons only, and which only in regard to Things; and *tho'* which is used when we speak of one Person in particular that is or was

A. When any of them is used in asking a Question, it is called an *Interrogative*, as has been before observed; but every where else they are *Relatives* or *Qualities*, respecting some *Name* expressed or understood before; as, *this is the Book which (Book) was yours, and the same (Book) which was my Brother's formerly; a Garden is what I love; this is the Man who has a particular Value for me, &c.*

Q. *What are this and that usually called?*

A. *This* and *that* are called, *Demonstratives*, because they shew what particular Person or Thing you mean; as, *this or that Man; this or that Book. This and these* relate to Things near at Hand, as *that* and *those* refer to Things farther off.

Q. *Is not that sometimes used instead of who or which?*

A. Yes; though not elegantly; as, *I saw a Man that (who) had been on the same Side that (which) I had been on. He is the Man that, or who has done me many Favours.*

Q. *Are there no other Sorts of Qualities?*

A. Yes; 1. Such as signify *Being*; *I being a Man, have put away childish Things; I have been a Child, &c.*

2. *Doing*: as, *a dancing Dog; a scolding Woman; a loving Father, &c.*

3. *Suffering*; as, *a ruined Man, a shaved Head, &c.*

4. Such as are compounded with another *Quality*; as, *a proud-spirited, high-minded Man, a half-*

was amongst a Company, in this Case it has a Relation to the Number; as, which (one) one of them was he? What, whether, the, same, &c. are used without Distinction in regard to both Persons and Things.

half-filled *Cask*, &c. the former Part of all such Qualities approaches near to the Nature of an *Adverb*.

5. Qualities in *nt* are sometimes used as Participles in *ing*, and such are placed after their Names; as a *Lion dormant, couchant, rampant*; the *Prince regent*, &c.

Q. *Are not all these, by Grammarians, called Participles?*

A. Yes, commonly.

Q. *Are Participles then a different and distinct Part of Speech from Qualities or Adjectives?*

A. No, not all of them; for, *learned, loving, scolding, and writing*, when joined with Names; as a *learned Man, a loving Father, a scolding Woman, a Writing Desk*, are as evidently Qualities or Properties of those Names, as *wise, fair, good*, would be, if joined to them.

Q. *Are all those Words which are called Participles, really mere Qualities?*

A. Words signifying the Time of acting or suffering, &c. as, *I am writing a Book, he is making a Pen, we have burned the Coals, ye have praised the Book*, and such like, cannot, with any Propriety, be called Qualities, agreeable to the usual Definition of that Term.

Q. *When are the Participles mere Qualities?*

A. 1. When they have no respect to Time; as, a *learned Man, a carved Pillar*.

2. When they are joined to Names, as, an *understanding Man, a Writing Desk, a crowned Head*.

3. If they are compared; as, *loving, more loving, most loving; learned, more learned, most learned*.

4. If they are compounded with a *Preposition* that the *Verb* they come from cannot be compounded with; as *unbecoming, unheard, unseen*; for we do not say, *to unbecome, unhear, &c.*

Of

Of ARTICLES.

Q. *What Part of Speech are a and the ?*

A. They have the Nature of *Qualities*, being joined to *Names* as other *Qualities* are, but they are commonly called *Articles* !

Q. *What is the Use of Articles ?*

A. To determine or fix the Meaning or Sense of *Names*, and apply them to particular Persons.

Q. *What is the Difference between a and an !*

A. *A* is used before all *Names* that begin with a Consonant ; as, *a Crown, a King, &c.* and *an* before all those that begin with a Vowel ; as, *an Oyster, an Egg, &c.* also before such as begin with *h* silent, as *an Herb, an Hour, an Heir* ; but when *h* is sounded, *a* is to be used ; as, *a Hat, a Hen, a Hare, &c.*

Q. *What is the Difference between a and the ?*

A. *A** is used in a general sense ; as, *a Man*, that is *any Man* ; and *the* † is used when a particular Person or Thing is spoken of : as, *the Master, the Grammar, (or this very Master, or this very Grammar) which teacheth the Art of true Spelling, Reading, and Writing will much improve me.*

Q. *Do we set Articles before Proper Names ?*

A. *Proper Names* do of themselves particularly distinguish the Persons or Things of which one speaks ; as, *John, Joseph* ; so have no *Articles* before them : Likewise the *Names* of Countries, Cities, Provinces, Rivers, Mountains, &c. have no *Articles* before them. Neither are *Articles* set before the particular *Names* of Virtues ; as, *Justice, Sobriety, Tem-*

* *A and an are sometimes Articles of Number, and signify one ; as, all to a Man, all to an Ill.*

† *When a Relative, it is written thee.*

Temperance. Or Vices; as, *Drunkenness*, *Gluttony*, &c. Of Metals; as, *Gold*, *Silver*, &c. Of Herbs, as, *Thyme*, *Marjoram*, &c.

Q. *Do you never set Articles before proper Names?*

A. Yes, sometimes; but then it is when some Name or Substantive is understood; as, *the Thames*, where River is understood; *the Albemarle*, that is the Ship *Albemarle*: Or by Way of Distinction or Eminence; as, *he is a Lonsdale*, that is, *one whose Name is Lonsdale*: *The Talbots*, that is, *the Family of the Talbots*: *The Alexanders*, *the Casars*, *the Marlboroughs*, *the Vernons*, *the Granbys*, are brave and valiant Men, called by those Names.

Q. *Are the Articles ever set before Qualities?*

A. Yes; but it is by Reason of some Name expressed or understood; as, *Alexander the Great*, that is, *the Great King*, or *the Great Alexander*; *George the Third*, that is, *the third King of England of that Name*; *he is the valiantest of all Men*, that is, *the most valiant*.

Of the COMPARISON of QUALITIES.

Q. *In what other Respects do Qualities differ from Names?*

A. By admitting Degrees of Comparison, which Names or Substantives do not; they being only to be compared with their Qualities.

Q. *What is Comparison?*

A. It is the altering of the Signification of a Word into more or less, by Degrees; whereby we say one Person or Thing is *fair*, another *fairer*, or *more fair*; and a third is *fairest*, or *most fair*.

Q. *How many Degrees of Comparison are there?*

A. There are three Degrees of Comparison, viz. the *Positive*, the *Comparative*, and the *Superlative*; as, *hard*, *harder*, *hardest*.

Q. *When*

Q. What is the Positive Degree?

A. It is the Quality itself, simply, without any Likeness or Comparison; as, *great, wise, &c.*

Q. What is the Comparative Degree?

A. The Comparative somewhat exceeds the Positive in Signification; as, *greater, wiser, &c.*

Q. How is the Comparative Degree formed?

A. It is formed of the Positive, by adding the Syllable *er*, if it ends with a Consonant, or the Letter *r* only, if the Positive ends in *e*; as, *greater, wiser*: And it is likewise known by the Sign *more* before the Positive; as, *more great, or greater; more wise, or wiser.*

Q. What is the Superlative Degree?

A. The Superlative exceeds the Positive in the highest Degree of Signification; as, *greatest, wisest, &c.*

Q. How is the Superlative Degree formed?

A. It is formed of the Positive, by adding the Syllable *est*, if it end with a Consonant, or the Letters *st*, if the Positive end in *e*; as, *greatest, wisest, &c.* It is likewise known by the Signs, *most, very, or exceeding.*

Q. What Qualities or Adjectives are those that form the Comparative by putting the Word more before them; and the Superlative by putting the Word most before them?

A. They are such Qualities chiefly as come from the *Latin*, and end in

ain	} as {	certain	} as {	ry	} as {	necessary
ive		passive		al		general
cal		angelical		able		commendable
en		golden		ant		elegant
ly		fatherly		ing		loving
less		friendless		ish		peevish

est	} as {	honest		ed	} as {	wicked
ous		virtuous		id		rigid
ent		excellent		some		troublesome
ble		visible				

Q. Are all Qualities or Adjectives, compared in the Forms above, by adding er or more to the Comparative, and est or most to the Superlative?

A. No; there are some Qualities which are irregular, and are thus compared, viz.

Positive.	Comparative.	Superlative.
good	better	best
bad, evil or ill	worse	worst
little	less	least

Q. Can all Qualities be compared?

A. No; some cannot be compared, or take the Words more, very, or most before them; because they do not admit of any Increase in their Signification; as, all, any, every, each, some, one, &c.

Q. What Degrees of Comparison are the following Words of, fair, fairer, and fairest?

A. Fair is of the Positive, fairer is of the Comparative, and fairest is of the Superlative.

Q. Is it good English to say, more fairer, or most fairest?

A. No; you ought to say, fairer, or more fair; fairest, or most fair; for more fairer would signify as much as more more fair, and most fairest, as much as most most fair.

CHAP. III.

Of VERBS.

Q. WHAT is a Verb?

A. A Verb, as it is commonly called, is that Part of Speech which betokens the doing, being,

ing, or suffering of a Thing; to which belong the several Circumstances of Person, Number, and Time.*

Q. *How do you know a Verb?*

A. By placing some Relative Name before it, and if it be a Verb it will be good Sense; as, *I walk, thou sittest, he reads, we dine, ye sup, they sleep.*

Q. *Are all Verbs known by putting a Relative Name before them?*

A. No; for imperative Verbs, or Verbs of bidding or commanding, have the Relative after them; as, *love thou, let him love*:† And infinitive Verbs, i. e. such as have an undetermined or limited Sense, and always follow other Verbs, are known by having *to* before them; as, *I chuse to love, or to read, &c.* The infinitive Verb is likewise sometimes expressed by the Participles in *ing*; as, *I love writing, I love learning*; or *I love to write, I love to learn, &c.*

Q. *How may Times or Tenses are there belonging to a Verb?*

A. Three: 1. The present Time, that now is. 2. The past Time, or what has been. 3. The future Time, or Time to come.

G 2

Q. *How*

* It is derived from the Latin, *Verbum*, a Word, and being the chief Word in a Sentence, is called a Verb, by Way of Eminence, as there can be no Sentence where it is not either expressed or understood.

† Our Infinitive Verbs answer to the Infinitive of the Latin, and have neither Number, Person, nor Nominative Word belonging to them. Imperative Verbs want the first Person in both Numbers, have the leading State of a Relative after them in the second Person only, and all Verbs following the Imperative Verb, *let*, are commonly used without *to* before them, as above exemplified.

Q. How many Times are there in English expressed by the Verb itself?

A. Two; the present Time, and the past Time.

Q. How do you know them?

A. The present Time is the Verb itself; as, burn, love; the past Time commonly ends in ed; as, burned, loved, &c.

Q. How do you express the Persons of the Verbs?

A. By the Personal Names, I, thou, or you, he, she, it, in the Singular; and we, ye, or you, and they, in the Plural.

Q. Does the Difference of Number and Person make any Alteration in the Verbs?

A. Yes; as,

	Singular.	Plural.
Persons.	1. <i>I love</i>	1. <i>We love.*</i>
	2. <i>Thou lovest, or you love</i>	2. <i>Ye, or you love</i>
	3. <i>He loveth, or loves</i>	3. <i>They love.</i>

Q. Has the English Tongue any Moods?

A. No.

Q. The English Tongue having but two Times
ex-

* *The Verbs are changed, or made to agree with the personal Names, by the ending of the second Person Singular in est; as, in the Example above, the first Person Singular, I love, is made in the second Person, thou lovest, or you love: and by the ending of the third Person in eth, or s; as, he or she loveth, or loves, in the present Time: And the first Person singular, in the past Time, I loved, makes in the second Person, thou lovedst, or you loved: but the third Person is the same with the first; as, he or she loved: The Plural Verbs are always the same with the first Person Singular; as, I love, the first Person Singular in the present Time, makes in the Plural, we, ye, and they love. Also, I loved, the first Person Singular, in the past Time, makes in the Plural, we, ye, and they loved.*

expressed by the Verb itself, and no Moods, how do we express the other Times of the Verbs?

A. By the following Words called Helping Verbs, viz. *do, may, can, am, and be* in the present Time; *did, have, had, might, could, and was*, in the past Time; and *shall and will* in the future Time.

Q. How do you form these of the present Time?

A. Thus:

Sing. *I do, thou dost, or you do, he doth, or does.*

Plur. *We do, ye do, or you do, they do.*

Sing. *I may, thou mayst, or he may, you may.*

Plur. *We may, ye may, or you may, they may.**

Sing. *I can, thou canst, or you can, he can.*

Plur. *We can, ye can, or you can, they can.*

Sing. *I am, thou art, or you are, he is.*

Plur. *We are, ye are, or you are, they are.*

Sing. *I be, thou beest, or you be, he be.*

Plur. *We be, ye be, or you be, they be.*

Q. What does *am* or *be* signify?

A. Either of them (for they are the same) by itself signifies being; but joined to, or set before a Quality, or rather a Participle, signifies suffering, and supplies us with Verbs of Suffering, or Verbs Passive, which we otherwise want; as, *I am burned, If I be blamed, &c.* we having in English no distinct Ending to distinguish a Verb that signifies doing from one that signifies suffering. Besides, these helping Verbs *am* and *be*, being joined to a Participle in *ing*, and the Continuation of a Thing signified, afford us a beautiful Variation in our Active

* *Must and ought commonly express the same Time, and are formed in the like Manner.*

Verbs, and that in all Times, as *I am writing*, for *I write*; *I have been writing*, for *I have written*; *I shall be writing*, for *I shall write*, &c. Also *be*, like other Verbs, is used after *let*, as *let him be called*, &c.

Q. How do you form the Helping Verbs of the past Time?

A. Thus :

Sing. *I did*, thou *didst*, or you *did*, he *did*.

Plur. *We did*, ye *did*, or you *did*, they *did*.

Sing. *I have*, thou *hast*, or you *have*, he *hath* or *has*.

Plur. *We have*, ye *have*, or you *have*, they *have*.

Sing. *I had*, thou *hadst*, or you *had*, he *had*.

Plur. *We had*, ye *had*, or you *had*, they *had*.

Sing. *I might*, thou *might'st*, or you *might*, he *might*.

Plur. *We might*, ye *might*, or you *might*, they *might*.

Sing. *I could*, thou *couldst*, or you *could*, he *could*.*

Plur. *We could*, ye *could*, or you *could*, they *could*.†

Sing. *I was*, thou *wast*, or you *were*, he *was*.

Plur. *We were*, ye *were*, or you *were*, they *were*.

Q. How do you form those of the future Time, viz. *shall* and *will*?

A. Thus

* So are *would* and *should* formed.

† Helping Verbs are in general also called Defective Verbs, because they are not used but in their own Tenses; besides they have no Participles, neither do they admit any Helping Verbs before them, except these four, *do*, *have*, *am*, and *will*, which are sometime used as Principal Verbs in all the Persons both in the Singular and Plural Number; they make in the past Time, *did*, *had*, *was*, and *willed*, and admit of Helping Verbs before them to form the future Time, &c. they have likewise Participles like other Verbs, viz. *doing*, *done*, *having*, *being*, *been*, *willed*.

A. Thus:

Sing. *I shall, thou shalt, or you shall, he shall.*

Plur. *We shall, ye shall, or you shall, they shall.*

Sing. *I will, thou wilt, or you will, he will.*

Plur. *We will, ye will, or you will, they will.*

Q. *When a Helping Verb comes before another Verb, does either of them change its Ending?*

A. The Helping Verb changes its Ending, but the other does not; as,

Singular.	Plural.
1. <i>I do burn</i>	1. <i>We do burn.</i>
2. { <i>Thou dost, or you do burn.</i>	2. <i>Ye or you do burn.</i>
3. <i>He doth, or does burn</i>	3. <i>They do burn.*</i>

Q. *What*

* *Here do changes its Ending, but the principal Verb, burn, does not. Do is used to express the Time with greater Force and Distinction; as, I do love, I do not love. Have generally signifies Possession, and had the Contrary; may and its past Time might, denote the Possibility, or Liberty of doing a Thing; must, should, and ought, the Necessity or Duty of doing a Thing; will, in the first Person, promises or threatens, but in the second and third only foretells; shall in the first Person simply expresses, but in the second and third Person commands or threatens; would intimates the Intention of the Doer.*

Can, may, will, and must, are used with Relation both to the present and future Times; could the past Time of can; might the past Time of may; and would the past Time of will, (as a principal Verb) relates both to the past Time and the Time to come.

These Helping Verbs are often joined together; as, I might have died; but then, one of them expresses the Manner, and the other the Time of the Verb, and the first only varies in its Formation.

Q. What do you call a principal Verb?

A. A Verb that can be formed throughout the present and past Times, without the Help of any of these Helping Verbs; as, *love* in the present Time, thus:

Singular.		Plural.	
1.	<i>I love.</i>	1.	<i>We love.</i>
2.	{ <i>Thou lovest, or you love.</i>	2.	<i>Ye, or you love.</i>
3.	<i>He loveth, or loves.</i>	3.	<i>They love.</i>

In the past Time thus:

1.	<i>I loved.</i>	1.	<i>We loved.</i>
2.	{ <i>Thou lovedst, or you loved.</i>	2.	<i>Ye, or you loved.</i>
3.	<i>He loved.</i>	3.	<i>They loved.</i>

Q. Can you form Love in the future Time?

A. Not without *will* or *shall*; as,

1.	<i>I will love.</i>	1.	<i>We will love.</i>
2.	{ <i>Thou wilt, or you will love.</i>	2.	{ <i>Ye will, or you will love.</i>
3.	<i>He will love.</i>	3.	<i>They will love.</i>

Thus by the Use of these Helping Verbs (especially when two or more of them come together) we are entirely freed from the various Endings of Verbs, in the past Times, or the preterimperfect and preterpluperfect Tenses of the *Latin*, also from those of the several Moods in both Voices; which produce near 200 Variations, including those of the different Persons in each Tense, as they effectually answer all those Purposes, according to the Sense they are taken in, and to the Nature and Exigency of the Subject: They also afford us some Variation in our past Time; as, *I loved, I did love, I have loved*, all denote the Time past; yet the principal Verb *loved*, cannot be said to vary, without the Help of *did* or *have*, which serve only to express the past Time, *beautifully*, in different Words.

Q. How

Q. *How many Sorts of Principal Verbs have we ?*

A. Four, as before observed, viz. *Active Verbs*, which signify *doing* or *being*; *Passive*, by the Help of *am* and *be*, which signify *suffering*, or denote the Impressions that Persons or Things receive; *Imperative*, which *bid* or *command*; and *Infinitive*, which have an unlimited *Sense*, and are known by having mostly the Preposition *to* before them.*

Q. *Do Verbs always take d, or ed, to form the past Time ?*

A. No; some are irregular.

Of IRREGULAR VERBS.

Q. *What is the first Irregularity ?*

A. The first Irregularity, and that which is the most common, took its Rise from our Quickness of Pronunciation, by changing the Consonant *d* to *t*, (the Vowel *e* in the regular Endings *ed*, in the past Time, being cut off) that the Pronunciation might be made more easy and free; and seems rather a Contraction than an Irregularity.

Q. *What Letters commonly take t after them ?*

A. 1. *Ch, ck, p, and x*; as, *snatcht, packt, snapt, mixt*, instead of *snatched, packed, &c.*

2. When the Consonants *l, m, n, or p*, follow a *Diphthong*, each of them generally takes *t* after it, and then the *Diphthong* is either shortened; as, *dealt, dreamt, meant*, from *deal, dream, mean*; or changed into a short single Vowel; as, *felt, kept, slept*,

* Such Verbs as cannot take a Name after them; are by some Grammarians called Neuters, because the Action is terminated in the Person, or Thing denoted by the Verb; as, it raineth, the Horse walketh, &c. yet as all such imply doing, or being, in some Posture, Situation, &c. they may with more Propriety be termed Active Verbs.

slapt, wept, crept, swept, from the Verbs feel, keep, sleep, weep, creep, sweep.

3. When a Word ends with two of the same Consonants, and takes *t* after it, to make the past Time, one is dropt; as, *dwelt*, from *dwel*; *past*, from *pass*, &c.

4. When *v* is changed into *f*, it takes *t* after it to form the past Time; as, *left, bereft*, from *leave, bereave*.

Q. What Letters at the End of Words take 'd to form the past Time?

A. 1. *B, g, s, v, w, z*, and *th*, when sounded soft; as, *blab'd, wrong'd, miss'd, mov'd, crown'd, bruized, tyth'd*; also *l, m, n, a*, following a long Vowel, more easily unite, separately, with '*d*' than *t*; as, *liv'd, smil'd*, &c.

2. Verbs ending in *y* take '*d*'; as, *marry, marry'd*; or else, which is much better, change *y'd* into *ied*; as, *married, carried*, &c.

Q. What is the second Irregularity?

A. Some Words in the present Time, ending in *d* or *t*, have the past Time the same as the present; as, *read, read; cast, cast*.†

Q. What other irregular Verbs have we?

A. There are many more; an alphabetical List of the principal of them follows;

Present Time.	Past Time.	Participle.
A Wake	Awoke	Awoke
abide	abode	abode

* This Method of shortening, contracting, and throwing together Clusters of Consonants, has been justly blamed by the late ingenious Author of the Spectator, No. 135.

† Verbs ending in *d* or *t*, mostly form their past Times regularly, by *ed* at Length, and cannot take '*d*' (or *t*) after them; as, *wounded, blasted*; not *wound'd, blast'd*.

The KINDS OF WORDS, &c. 83

Present Time. Past Time. Participle.

Be	Been	Being, been
bend	bend	bent
unbend	unbent	unbent
bear	bore, or bare	born
begin	began	begun
bereave	bereft	bereft
befeech	befought	befought
beat	beat	beaten, beat
bind	bound	bound
bite	bit	bitten
bleed	bled, blooded	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
Catch	Caught, catch'd	Caught
chide	chid	chidden
chuse, choose	chose	chosen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept, creep'd	crept
crow	crew, crow'd	crow'd
Dare	Durst, dared	Dared
die	died	dead
do	did	done
draw	drew	drawn
dream	dream'd, dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelled, dwelt	dwelt
Eat	Eat	Eaten
Fall	Fell	Fallen
feed	fed	fed

feel

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Present Time

Past Time.

Participle.

feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forfaken	forfook	forfaken
freight	freighted	fraught
freeze	froze	frozen
Geld	Gelded, gelt	Gelded, gelt
get	got	gotten, got
give	gave	given
gild	gilted, gilt	gilted, gilt
gird	girded, girt	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung
have	had	having, had
hear	heard	heard
help	helped, helpt	holpen
hew	hewed	hewn
hid	hid, hided	hidden, hid
hold	held	heard
Keep	Kept	Kept
know	knew	known
Lay	Laid	Laid
lead	led	led
leave	left	left
leap	leaped, lept	leapt
lend	lent	lent
lie	lay	lain
lose	lost	lost
Make	Made	Made

mean

Present Time.

Past Time.

Participle.

mean
mow
meet
Rend
ride
ring
rise
run
Say
see
seek
seethe
sell
send
shake
shear
shew
shine
shoot
shrink
sing
sink
sit
slay
slide
sleep
sling
smell
smite
speak
spell
spill
spend
spin

meant
mowed
met
Rent
rode, rid
rang
rose
ran
Said
saw
sought
sod
sold
sent
shook
shore
shewed
shined
shot
shrank
sang
sank, sunk
sat
slew
slid
slept
slung
smelt
smote
spoke
spelled, spelt
spilled, spilt
spent
span

meant
mown
met
Rent
ridden
rung
risen
run
Said
seen
sought
sodden
sold
sent
shaken
shorn
shewn
shone
shot
shrunken
sung
sunk
sat
slain
slidden
slept
slung
smelt
smitten
spoken
spelt
spilt
spent
spun

H

spit

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
spit	spat	spat
spring	sprang	sprung
stand	stood	stood
stick	stuck	stuck
sting	stung	stung
steal	stole	stolen
stink	stank	stunk
strike	struck	stricken
strive	strove	striven
swear	swore, sware	sworn
sweep	swept, swept	swept
swell	swelled	swoln
swing	swang, swung	swung
swim	Swam, swum.	swum
Take	Took	Taken, took
tear	tore	torn
teach	taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
Weep	Wept	Wept
win	won	won
wind	wound	wound
wear	wore	worn
weave	wove	woven
write	wrote, writ	written, writ
work	worked, wrought	wrought
wring	wrung	wrung

Q. How are the Irregular Verbs formed?

A. Thus :

In the Present Time.

Singular.	Plural.
1. <i>I fly, or am flying.</i>	1. <i>We fly.</i>
2. <i>Thou fliest, or you fly.</i>	2. <i>Ye, or you fly.</i>
3. <i>He flieth, or flies.</i>	3. <i>They fly.</i>

In the Past Time.

1. { <i>I flew, fled, or did fly.</i> (or was flying.)	1. <i>We.</i>
2. { <i>Thou fledst, or didst</i> <i>fly, or you flew, fled,</i> <i>or did fly.</i>	2. <i>Ye, or you, and</i>
3. { <i>He flew, fled, or did</i> <i>fly.</i>	3. { <i>They flew, fled, or</i> <i>did fly.</i>

In the Future Time.

1. { <i>I shall, or will fly,</i> (i. e.) <i>be flying.</i>	1. <i>We.</i>
2. { <i>Thou shalt or wilt fly,</i> <i>or you shall, or will</i> <i>fly.</i>	2. <i>Ye, or you, and</i>
3. <i>He shall or will fly.</i>	3. <i>They shall, or will fly.*</i>

Of PARTICIPLES.

Q. *What is a Participle?*

A. A Participle is a Part of Speech, derived from a Verb, and signifies *being, doing, or suffering*, and also implies *Time* as a Verb does; but is otherwise like a Quality. It is particularly known by placing both a Relative Name, and a Verb before it; as, *He loves walking.*

Q. *How many Sorts of Participles are there?*

A. Two; the Active Participle, that ends always in *ing*; as, *loving*; and the Passive Participle, that ends almost always in *ed, t, or n*; as, *loved,*

H 2

taught

* *Irregular Verbs are formed much in the same Manner.*

taught, slain. The past Time of our Active Verbs ending in *ed*, or in *t* when contracted, are very often regularly the same with this Participle; as, *hate, hated, hated; teach, taught, taught, &c.* And when it ends in *n* it is often the same as the present Time of our Active Verbs, this *n* being added; as, *-see, saw, seen; give, gave, given; rise, rose, risen, &c.* yet it is sometimes otherwise formed or made.* See the *irregular Verbs.*

C H A P. IV.

Of P A R T I C L E S.

Q. **W**HAT are *Particles*?

A. Particles are little Words that express or denote some Circumstance, Manner, or Quality of an Action, and join Sentences together.

Q. *How many Sorts of Particles are there?*

A. Four: Adverbs, Conjunctions, Prepositions, and Interjections.

Of A D V E R B S.

Q. *What is an Adverb?*

A. An Adverb is a Particle, joined either to a Verb, to a Quality, to a Participle, or to another Adverb, to explain their Manner of acting and suffering; or to point out some peculiar Circumstance, Quality, or Manner signified by them.

To a Verb thus: *The Boys writes correctly.*

To a Quality, or Adjective, thus: *He is a very diligent Boy.*

To a Participle thus: *A Man truly fearing God*
To

* Every Participle, except that in *ing*, is to be used with *am*, or *be*, as a *Passive Verb*; the past Time of Active Verbs being improper.

To another Adverb, thus : *He lives very happy.*

Q. *How many Sorts of Adverbs have we in English?*

A. There are many Kinds of Adverbs, a few of which are as follow :

1. Of Time : Present ; as, *now, to-day.*

The Time past ; as, *already, before, yesterday, heretofore, long since.*

The Time to come ; as, *to-morrow, not yet, hereafter, henceforth or henceforward, by and by.*

An undetermined Time ; as, *often, oftentimes, seldom, daily, yearly, always, when, then, ever, never.*

2. Of Place ; as, *here, there, where, elsewhere, every where, no where, some where, above, below, within, herein, without, whither, hither, thither, upward, downward, whence, hence, thence.*

3. Of Number ; as, *once, twice, thrice, rarely, seldom, frequently, often.*

4. Of Order ; as, *lastly, last of all, secondly, thirdly, fourthly, &c.*

5. Of Quantity ; as, *how much, how great, enough, sufficient, somewhat, something, nothing.*

6. Of Affirming ; as, *verily, truly, undoubtedly, unfeignedly, yea, yes.*

7. Of Denying ; as, *nay, no, not, in no wise.*

8. Of Doubting ; as, *perhaps, peradventure, by chance.*

9. Of Comparing ; as, *how, as, so, how much, less, least, more, very, rather, than, whether, either, neither, also, exceedingly, almost, well nigh, little less, least of all, nothing less, as it were, alike, otherwise, differently, far otherwise : Others are compared in Imitation of Qualities ; as, soon, sooner, soonest ; often, oftener, oftenest.*

10. Of Quality ; as, *justly, proudly, &c. which Words are derived of Qualities or Adjectives, and*

denote the same Quality as the Words they are derived from do, and may be explained by the *Name* and *Preposition*; as, *with Justice*, for *justly*; *with Prudence*, for *prudently*.

☞ There are but few *Qualities* which may not be turned into *Adverbs*, by adding to them the Termination *ly*; as, *meek*, *meekly*: And they admit of Comparison by *more* and *most*.

Of CONJUNCTIONS.

Q. *What is a Conjunction?*

A. A Conjunction is a Part of Speech that joins either Words or Sentences together, and shews the Manner of their Dependence upon one another; as, *I will go and eat my Supper*, but *shall have nothing but Bread-and Cheese and Beer*.

Of Conjunctions there are several Sorts; as,

1. Copulative; as, *and*, *also*, *both*.
2. Disjunctive; as, *or*, *nor*, *either*, *neither*.
3. Casual; as, *for*, *because*.
4. Conditional; as, *so*, *that*, *but*, *if*.
5. Concessive; as, *though* or *tho'*, *although*, *indeed*.
6. Rational; as, *therefore*, *wherefore*, *seeing*, *since*.
7. Adversative; as, *yet*, *nevertheless*, *notwithstanding*.
8. Exceptive; as, *but*, *unless*, *except*, &c.
9. Suspensive; as, *whether* or *not*, *whether*, &c.

☞ Some of these may be reckoned *Adverbs*, and some of the *Adverbs* used as *Conjunctions*, without any great Impropriety; as, *whether* is a comparative *Adverb* and a suspensive *Conjunction*, &c.

Of PREPOSITIONS.

Q. *What is a Preposition?*

A. A Preposition is a Part of Speech, most commonly set separate or before other Parts, especially *Names*

Names or Noun-Substantives, to shew the Respect or Relation one Thing has to another.*

Q. What are the Prepositions set separate, or before other Parts of Speech?

A. They are such as these that follow; *above, about, after, against, among, amongst, at, before, behind, beneath, below, between, beyond, by, through, or thro', beside, for, from, in, into, on or upon, over, of, out, or out of, to, or unto, towards, under, with, off, within, without.*

Q. Which are the Prepositions joined, or set in Composition?

A. The *English Prepositions* are, *a, be, for, fore, mis, over, out, un, up, with.*

Latin Prepositions are, *ab, or abs, ad, ante, circum, con, for cum, contra, de, dis, di, e, or ex, extra, in, or im. inter, intro, ob, per, post, pre, preter, re, retro, se, sub, subter, super, trans.*

Greek Prepositions are, *a or an, amphi, anti, hyper, hypo, meta, peri, syn.* Their *Uses, &c.* follow.

The ENGLISH PREPOSITIONS used in Composition explained.

I. A is sometimes redundant, or superfluous, at the Beginning of a great many Words; as, in *abide, for bide; arise, for rise; awake, for wake.* It is sometimes used, though very improperly, for *one, or*

* *Besides this separate Use of Prepositions, they have another, which is to be joined in Composition with a vast Number of Words, and by this Means they create great Variety, give a peculiar Beauty, Fluency, and Elegancy to our Language; by the Help of which we do all that the Greeks and Latins did, partly by Prepositions, and partly by the Diversity of Difference of Cases.*

or *in* ; as, *a Foot*, for *one Foot* ; he is *a-Bed*, for *in Bed*, &c.

2. *Be* is used for *about* ; as in *besprinkle*, i. e. to *sprinkle about*. It is also used for *by* or *nigh* ; as, *beside*, i. e. *by* or *nigh* the *Side* : For *in* ; as, *betimes*, i. e. *in Time*, or *early* : For *for* ; as, to *bespeak*, i. e. to *speak for*, &c.

3. *For* signifies Negation or Privation, i. e. it denies or deprives ; as, in *forbid*, i. e. *bid it not to be done*.

4. *For* signifies as much as *before* ; as, to *foresee*, i. e. to *see before it comes to pass*.

5. *Mis* denotes Defect, or Error ; as, *Misdeed*, i. e. *an ill Deed*, or *not done rightly* ; *misemploy*, to *employ it wrong* ; or to *mistake*, *misuse*, &c.

6. *Over* signifies Eminence, or Superiority ; as, to *overcome*, to *oversee*, to *over-rule* : It denotes also Excess : as, *over-hasty*, *over-joyful*, &c.

7. *Out* signifies Excess, Excellency, or Superiority ; as, to *outrun*, to *outgo*, &c.

8. *Un* signifies Negation and Contrariety, or the not being so and so ; also Dissolution, or the undoing a Thing already done ; and set before *Qualities*, signifies not ; as, *pleasant*, *unpleasant*, i. e. *not pleasant*, *unworthy*, *unseen*, &c. But when *un* is put to *Verbs*, it destroys or undoes what has been already done ; as, *undo*, *unsay*, *unweave*, &c.

9. *Up* denotes above, upwards, or upper, with respect to Places or Things that lie upwards, &c. as, *upside*, i. e. *the Side that lies uppermost*, or *highest*.

10. *With* signifies against ; as, to *withstand*, i. e. to *stand against*. Sometimes it denotes as much as from, or back ; as *to-with-hold*, i. e. to *hold from one* ; to *withdraw*, i. e. to *draw back*.

The

The LATIN PREPOSITIONS, used in the Composition of English Words, explained.

1. *Ab* or *abs*, signifies *from*; but compounded with an English Word, denotes some Excess, or increase; as, *to abhor*, *to abuse*; also Parting or Separation; as, *to abstain*, *abolish*, &c.

2. *Ad* signifies *to* or *at*; as, *adjoin*, i. e. *to join near*, or *next to*; adjacent, i. e. *that which lies nigh*.

3. *Ante* signifies *before*; as, *antecedent*, the *foregoing Word*; *to antedate*, or *date before*.

4. *Circum* signifies *about*; as, *Circumlocution*, i. e. *a round about Way of speaking*.

5. *Con*, (*co*, *com*) from *cum*, signifies *with*, or *together*; as, *Convocation*, i. e. *a calling or meeting together*; *Copartner*, i. e. *a Partner with another*; *Commerce*, i. e. *trading together*.

6. *Contra*, signifies *against*; as, *to contradict*; also from this comes the compound Preposition, *Counter*; as, *to counterbalance*, *counterfeit*, &c.

7. *De* signifies a Kind of Motion from; as, *to detract*, *to decamp*. Sometimes it enlarges the Sense of the Word; as, *to demonstrate*, *to deplore*.

8. *Dis* signifies Separation, Difference, or Diversity; as, *disagree*, i. e. *not to agree*; *disbelieve*, i. e. *not to believe*; *to dissect*, i. e. *to separate*, or *cut asunder*.

9. *Di* enlarges the Sense of the Word it is compounded with; as, *to direct*, *to diminish*, &c.

10. *E*, or *ex*, signifies *out*, *out of*, or *off*; as, *to evade*, i. e. *to put off*; *to exclude*, i. e. *to shut out*.

11. *Extra*, signifies *beyond*, *over*, and *above*; as, *extravagant*, i. e. *one who goes beyond Bounds*.

12. *In*, or *im*, generally denotes the Position, or Disposition of an Action; whereby one Thing is, as if it was put into another; as, *to infold*, *to inclose*,

to impart, to implant. It also denotes Privation, or not, and gives a contrary Sense to a Primitive Word; as, *indecent*, i. e. not decent; *Injustice*, i. e. not Justice, &c.

13. *Inter* signifies between; as, *to intervene*, i. e. to come between; *Interval*, i. e. the Space between Business: But in *interdict*, or *Interdiction*, it signifies as much as *for* in *forbid*, &c.

14. *Intro* is an Adverb, from the Preposition *intra*, and signifies within; as, *to introduce*, i. e. to bring into, or within.

15. *Ob* signifies against; as, *Obstacle*, i. e. what stands in the Way; *to oppose*, i. e. to put against.

16. *Per* signifies though; also a Degree of Excellency, or Excess; as, *perfect*, i. e. thoroughly done; *to pervade*, i. e. to go over or through.

17. *Post* signifies after; as, *Postscript*, i. e. written after; a *posthumous Work*, i. e. published after the Author's Death.

18. *Pre* comes from *præ*, and signifies before; as, *to premeditate*, i. e. to meditate of before, &c.

19. *Pro* signifies for, or forth: But it has also a great many other Senses; as, *to profess*, *to protect*, *pronounce*, *prorogue*, &c.

20. *Preter* signifies against; as, *Preternatural*, i. e. contrary to the common Order of Nature.

21. *Re* generally implies a repeated Action; as, *to repeat*, i. e. to say over again; *to relapse*, i. e. to fall ill again. It also denotes Opposition, or against; as, *to repulse*; and sometimes only enlarges the Sense of the simple Verb; as, *to repent*, *reprove*, &c.

22. *Retro* signifies backward; as, *Retrospection*, i. e. a looking backward, &c.

23. *Se* signifies without, (*from sine*, or *seorsum*, by itself); as, *secure*, i. e. *sine cura*, or *seorsum a cura*, *separate*, *seclude*, &c.

24. Sub-

24. *Sub* signifies under ; as, *subscribe*, i. e. to write under.

25. *Subter* signifies under ; as, *Subterfuge*, i. e. a Refuge under.

26. *Super* signifies upon, over, or above ; as, *Superscription*, or written upon a Letter ; *superfluous*, i. e. over and above. In some Words that come from the *French* it is changed into *sur* ; as, *Surplus*, i. e. a Quantity over and above what is enough, *Surface*, &c.

27. *Trans* signifies over, beyond, or change ; as, *to transport*, i. e. to carry over ; *to transgress*, i. e. to go beyond ; *to transplant*, *transpose*, *transform*, *transfigure*, i. e. to change place, &c.

The GREEK PREPOSITIONS, used in the Composition of English Words, explained.

1. *A*, or *an*, signifies Privation, or not ; as, *Anonymous*, i. e. without a Name ; *Anarchy*, i. e. without Government.

2. *Amphi* signifies on both ; as, *amphibious*, i. e. such Creatures as live on both Land and Water.

3. *Anti* signifies against ; as, *Antidote*, i. e. a Remedy against Poisons, &c. *Antichrist*, i. e. one that is in Opposition to Christ.

4. *Hyper* signifies over and above ; as, *Hyperbole*, is a Figure in Rhetoric that represents Things over and above, or much greater than the Truth.

5. *Hypo* signifies under ; as, *Hypocrite*, i. e. one that pretends to be very religious ; but underneath, or privately, is very wicked.

6. *Meta* is the same as *trans*, i. e. beyond or change ; as, *metamorphose*, i. e. to change from one Shape or Form to another.

7. *Peri* signifies about ; as, *Periodical*, i. e. any Thing that has a settled Time to turn about, or to perform its Course or Revolution.

8. *Syn* signifies with, or together ; as, *Synagogue*, i. e. an *Assembly* or *Company* gathered together.

Of INTERJECTIONS.

Q. *What is an Interjection ?**

A. An *Interjection* is a *Particle* made use of to exprefs some sudden Motion, or Passion of the Mind, as, *ah ! alas !*

Of *Interjections* there are several Sorts, viz.

1. Admiring ; as, *heigh ! behold ! O strange !*
2. Despising ; as, *pish ! phy ! shah ! tush !*
3. Mirth ; as, *ha, ha, he !*
4. Sorrow ; as, *ho ! O sad ! alas ! alake !*
5. Silence ; as, *hish ! hum ! mum !*
6. Surprize ; as, *hay ! hey ! whew !*
7. Calling to ; as, *Oh ! soho ! hem ! hee ! hip !*
8. Names are sometimes used for *Interjections* ; as, with a *Mischief ! O the Villainy ! &c.*

C H A P. V.

Of the DERIVATION of WORDS.

Q. *I*N the Derivation of Words, are Names or Substantives ever changed into Verbs ?

A. Yes ;

* *Most of the Interjections are natural Sounds, common to all Languages.*

Mr Chambers, in his *Universal Dictionary*, makes the following Observation : “ Some, says he, deny the Interjections to be Words, or any Parts of Speech, and make them mere natural Signs of the Motions or Passions of the Mind, expressed by these inarticulate Sounds, several whereof Brutes have in common with us.” But as there are Passions, which must be represented in Writing and Discourse, the Interjection has a good Foundation in Nature, and is a necessary Part of Speech.

The celebrated Mr Locke observes, that the Clearness, Beauty, &c. of a good Stile, consist very much in the right Use of Particles ; which must be learned by a careful Ob-

A. Yes; many Names, and some Qualities or Adjectives, and sometimes the other Parts of Speech, become Verbs; and denote or signify, some Sort of Application of the same Thing; or the Thing signified by the Name; as, from a *House* comes the *Verb to house*, (*houze*) from a *Fish*, comes *to fish*; from a *Rule*, comes *to rule*, &c.

Q. Do Names come from Verbs?

A. Yes; almost every Verb has some Name coming from it; and by adding the Termination *er* to a Verb, comes a Name signifying the *Agent* or *Doer*; as, from *hear* comes *Hearer*, or *one that hears*; from *run* comes *Runner*, or *one that runs*.

Q. What do Qualities that end in *y* or *n* denote?

A. 1. Qualities that end in *y* denote Plenty or abounding, and come from Names, by adding the Ending *y*; as, from *Wealth* comes *wealthy*, i. e. *one that has much Wealth*; *Health*, *healthy*; *Might*, *mighty*.

2. Qualities that end in *en*, signify the Matter out of which any Thing is made; as, *Ashen*, *Beachen*, *Oaken*, *Birchen*; as, *an oaken Stick*, i. e. *a Stick made of Oak*.

Q. What do Qualities that end in *ful* come from and signify?

A. From Names that denote fullness; as, from *Joy* comes *joyful*, i. e. *jull of Joy*; *Fruit*, *fruitful*; *Youth*, *youthful*, &c.

Q. What do Qualities that end in *some* denote?

A. They generally have the same Sense with *full*;
I as,

Observance of their Use and Application to the best Works of our most celebrated Writers.

Concerning all the Particles, i. e. an Adverb, Conjunction, Preposition, and Interjection, this in general may be observed, that they are very often used interchangeably, or one for another, according to the Tenor & Exigency of the Sentence or Expression, as is obvious to every discerning Reader.

as, from *Trouble*, comes *troublesome*, i. e. *full of Trouble*; *Delight*, *delightful*, &c.

Q. *What do Qualities ending with less and ly denote?*

A. 1. The Termination *less* being added to Names forms Qualities, signifying *Want*; as, *worthless*, i. e. *of no Worth*; *witless*, *heartless*, *careless*.

2. By adding *ly* to Names, and sometimes to Qualities, are formed Qualities, which denote *Likeness*; as, from *Giant* comes *giantly*, i. e. *like a Giant*; *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. *How are diminutive Qualities ending in ish derived?*

A. 1. Qualities Diminutive, or Qualities that denote lessening their Signification, are made, by adding *ish* to Qualities, and often to Names, as, *green*, *greenish*, i. e. *a little or somewhat green*.

2. When Qualities in *ish*, come from Names, they generally denote *Likeness*; as, *wolfish*, i. e. *like a Wolf*, from *Wolf*.

3. Some National Qualities ending in *ish*; as, *English*, *Spanish*, *Danish*, *Scottish* (or rather *Scots*, or *Scotch*) *Swedish*, &c.

Q. *What is a Diminutive Name or Noun?*

A. A Name Diminutive is a Word that commonly, by the Addition of some Letters, or Syllable, to the Word from whence it comes, serves to denote a Diminution, or Lessening the Sense of the Word from whence it comes; as, *Lambkin*,* from *Lamb*.

* *Kin being added to Lamb, lessens the Signification of the Word; for Lambkin is a little young Lamb.*

Ing is commonly the diminutive Termination to Animals; as, Gosling, Duckling, &c. where ing seems to signify young; so that, Lambkin is for Lambing, i. e. a young Lamb; the k being put here to make a better Sound. So likewise these following may be said to be diminutive; viz. Nag, Cottage, Pullet, Sprig, when considered with respect to Horse, House, Hen, Branch. &c.

Q. By what other Means are Words derived from their Primitive?

A. By adding *ship*, *dom*, *ric*, *wic*, *ness*, *head*, *hood*, &c. as,

1. Words ending in *ship* denote Office or Employment, or Condition; as, *Stewardship*, *Lordship*, *Fellowship*.

2. Words ending in *dom* signify Office or Charge, with Power and Dominion; as, *Popedom*, *Kingdom*, *Dukedom*.

3. Words ending in *ric* and *wic*, denote Office, and Dominion; as, *Bishopric*, *Bailiwick*.

4. Names that end in *ness*, signify the Essence of the Thing, and are formed from Qualities; as, from *white* comes *Whiteness*; from *hard*, *Hardness*. These are called *Abstract Names*.

5. Names that end in *head* and *hood*, denote the State, Condition, or Quality of a Thing or Person; as, *Godhead*, *Manhood*, *Widowhood*, &c.

6. There are also Names derived from Qualities and Verbs which are made by adding the Ending *th*, with some small Change; as, from *long* comes *Length*; *strong*, *Strength*; *broad*, *Breadth*; *wide*, *Width*; *deep*, *Depth*; *true*, *Truth*: Also from the Verb *to die* comes *Death*.

Q. Are any English Words borrowed from the Latin?

A. Yes; a great many, and indeed almost all that are not Words of one Syllable, or do not come from Words of one Syllable, are borrowed from the Latin; but the greatest Part of these the French or Italians have borrowed from the Latin, and we from them.

Q. What Rules have we to know when a Word is derived from the Latin?

A. These seven following, viz.

1. Words in *ion* in English, come from those in Latin, ending in *io*; as, *Question*, from *Questio*; *Religion*, *Religio*; *Education*, *Educatio*, &c.

2. Words ending in *ty*, from those in *Latin*, ending in *tas*; as, *Liberty*, *Libertas*; *Charity*, *Charitas*; *Veracity*, *Veracitas*, &c.

3. Words ending in *ude* are derived from the *Latin*, by changing *o* into *e*; as, *Fortitude*, *Fortitudo*; *Gratitude*, *Gratitudo*.

4. Many *English* Words ending in *nce* and *cy* are derived from the *Latin*, which end in *tia*; as, *Obedience*, *Obedientia*; *Clemency*, *Clementia*, &c.

5. Qualities which end in *d*, are mostly derived from those in *Latin*, which end in *us*; as, *frigid*, *frigidus*; *rigid*, *rigidus*, &c. Also such as have in the last Syllable *t*, *n*, or *r* between two Vowels; as, *illiterate*, *illiteratus*; *obscure*, *obscurus*; *obscene*, *obscenus*. &c.

6. Many Words ending in *nt* come from *Latin* ones, ending in *ns*; as, *vigilant*, *vigilans*, &c.

7. Many Words ending in *al*, are derived from those in *Latin*, which end in *is*; as, *liberal*, *liberalis*, &c.*

CHAP. VI.

ETYMOLOGY ABSTRACTED and EXEMPLIFIED.

THE *English* Language is divided into four Kinds of Words, or Parts of Speech, viz. NAMES, QUALITIES, VERBS, and PARTICLES.

Of Names.

Names are such Words or Things as you can see, feel, hear, or understand, without another Word joined to them; as, *a Man*, *a Book*, *Virtue*, *Vice*, &c. They may also be known by putting the Word
Thing

* There are several other Words that are derived from the *Latin*, which cannot be brought under any Rule; as, *Nature* comes from the *Latin* Word *Natura*; *Grace*, *Gratia*; *Vice*, *Vitium*.

Thing after them, which they cannot have without making Nonsense; thus, you cannot say, *Man Thing, Book Thing, Virtue Thing, &c.*

There are three Sorts of Names, viz. *Common, Proper, and Relative.*

Common Names are such as comprehend a whole Kind; as, *a Man, a Woman, a City, &c.*

Proper Names are such as belong to particular Persons or Things; as, *William, Mary, London, &c.*

Personal Names are such as belong to Persons or Things to avoid the Repetition of the same Word; as, instead of my own Name, I say *I*; instead of your Name, I say *you*, or *thou*; and instead of his or her Name, *he* or *she*: And for Things without Life, or doubtful of Sex, *it* is used.

Names have also two Numbers, viz. the *Singular* and the *Plural*. The Singular Number speaketh but of one, as *a Book*. The Plural Number speaks of more than one, as *Books*.

They have likewise three Genders, viz. *Male, Female, and Neuter.*

II. Of QUALITIES.

Qualities are such Words as express the Manners, Properties, or Affections of Things; as, *good, bad, wise, foolish, &c.* and require to be joined to some other Word to make us understand them; as, *a good Man, a strong Horse, &c.* They may be known by putting the Word *Thing* after them, which will make them good Sense; as, *good Thing, bad Thing, white Thing.*

Qualities have also three Degrees of Comparison, viz. *the Positive, the Comparative, and the Superlative*; as, *wise*, in the Positive, makes *wiser* in the Comparative, and *wisest* in the Superlative.

III. Of VERBS.

Verbs denote the doing, being, or suffering of.

Persons, or Thing; and are known by putting some relative Name before them, to make them Sense; as, *I love, we love.**

Verbs have two Numbers, viz. *I love* Singular; *we love* Plural: Likewise three Tenses, or Times, viz. *Present, Past, and Future*; as, *I love*, in the present Time, makes *I loved* in the past; and *I shall or will love*, in the future Time.

IV. Of PARTICLES.

Particles are Words that denote some *Circumstance, Manner, or Quality* of an Action, and are used to join Sentences together: They are almost all Monosyllables, and are known by answering to none of the Properties of the other Parts of Speech. They are divided into *Adverbs, Conjunctions, Prepositions, and Interjections.*

The Manner of classing them, see in the Method of Teaching inserted at the Beginning of this Book.

ETYMOLOGY EXEMPLIFIED.

WHEN Modesty ceases to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Basis, and we shall

* *Though some Words are used both as Names and Qualities, and also as Verbs; such are, close, cross, salt, light, &c. yet by the Sense they are taken in, it is easily known to what Species each belongs, especially as Names have commonly an Article before them, and the Qualities and Verbs their usual Properties to distinguish them; as, a Close, when a Name implies a Field; close, when a Quality implies reserved, or considerate, as a close Man; and when a Verb, signifies to conclude or shut up, as to close a Discourse, &c.*

† *Some Verbs include a Preposition along with them for an Ending; as, fly about, admit of, set on, hold in, meet with, send for, turn over, &c.—Also a few may be used actively and passively: as, I am grieved, or I grieve; I am rejoiced, or I rejoice, &c.*

shall be ever after without Rules to guide our Judgment in what is really becoming and ornamental.

Q. In the above Paragraph tell me what Part of Speech every Word is, and why?

A. When) is an Adverb of Time, (see p. 89.)

Modesty) is a Name (because it denotes the Thing itself) of the Singular Number, (see p. 57.)

Ceases) A Verb Active, because it betokens doing, (see p. 75) and has for its Nominative Word *Modesty*.

To) Is a Preposition, (p. 91) and is here the Sign of an infinitive Verb.

Be) Is an infinitive Verb in this Position, because it follows another Verb, with the Preposition, or its Sign *to* before it, (see p. 81.)

The) An Article, which denotes or fixes the Sense of one or more Particulars, and shews what you mean, (p. 71.)

Chief) Is a Quality or Adjective, because it shews the Manner or Property of a Thing, (p. 67.)

Ornament) A Name as before, (p. 57.)

Of) A Preposition (p. 91.)

One) A Quality as before.

Sex) A Name as before.

And) A Conjunction copulative, because it joins Words or Sentences together, (p. 90.)

Integrity) Is a Name as before.

Of) A Preposition as before.

The) An Article, and is here set before a Quality.

Other) Is a Quality, but is here put for a Name, where Sex is understood, (p. 67.)

Society) Is a Name as before.

Is) A Verb passive, (p. 77) of the third Person singular from the Verb *am*, and has for its Nominative Word *Society*.

Then) An Adverb of Time, (p. 89.)

Upon)

Upon) Is a Preposition as before.

A) Is an Article as before.

Wrong) A Quality in its common Position, viz. before a Name.

Basis) Is a Name as before.

And) A Conjunction copulative as before.

We) Is a Relative Name of the leading State, because it comes before the Verb *shall be*, (p. 59.)

Shall be) *Shall* is the helping Verb to *be*, for *be* is here a principal Verb, (p. 78) and has *we* for its Nominative Word.

Ever after) Taken together, is an Adverb (p. 89.)

Without) Is a Preposition, (p. 90.)

Rules) A Name of the Plural Number.

To guide) Is an infinitive Verb, and is known by its Sign or Preposition *to* before it.

Our) Is a Relative or Possessive Quality, (p. 67.)

Judgment) A Name of the Plural Number.

In) A Preposition as before.

What) Is a Quality, put for a Name, as before, (p. 67.)

Is) A Verb of the third Person singular, and comes from *am*, which is called a Verb Substantive; it has for its Nominative Word, the Quality *what*, the Name being understood.

Really). An Adverb, (p. 90.)

Becoming) Is mostly a Participle, but here is a Quality, (p. 76.)

And) Is a Conjunction, and here couples like States or Kinds.

Ornamental) A Quality as before.



OF
SYNTAX:
OR,
CONSTRUCTION.

PART IV.

CHAPTER I.

Q. **W**HAT is *Syntax*?

A. The right joining of Words in a Sentence, or Sentences together.

Q. *What is a Sentence?*

A. A Sentence comprehends at least a Name and a Verb; by which some Sentiment, or Thought of the Mind is expressed.

Q. *How many Sorts of Sentences are there?*

A. Two; *Simple and Compound.*

Q. *What is a Simple Sentence?*

A. A Simple Sentence is, where there is but one Verb and one Name the Subject of that Verb, either expressed or understood; as, *Jesus wept; a Lie is abominable.*

Q. *What is a Compound Sentence?*

A. A Compound Sentence is, when two or more Sentences are joined together; as, *God created Man,*
and

and Christ redeemed him, therefore let us love our God and our Saviour.

Q. How many Rules have we for joining Words right together in a Sentence; or for English Concord?

A. The Fourteen General Rules, with some additional Remarks, which follow, are all that are observed by our best Writers, or necessary in our Language.

GENERAL RULES for ENGLISH CONCORD.

R U L E I.

A Verb must agree with its Nominative Word,* in Number and Person; as, *Thou readeſt; he readeth, or reads; we read.*

** The Word that answers to the Question, Who is? Who does? Who suffers? or What is? What does? What suffers? is the Name to which the Verb relates, and is called the Nominative Word; as, I love. Who loves? I. Here I is the Nominative Word. We read. Who reads? We. Here we is the Nominative Word. The Book is read. What is read? The Book. Here Book is the Nominative Word.*

The Infinitive Verb, having an undetermined or unlimited Sense, or a whole Sentence, may be the Nominative to the Verb; as, to punish the just is not good; a Life well spent makes an old Age pleasant; &c.

The Nominative Word is mostly set after the Verb, when the Sentence begins with an Adverb of Place; as, there are extensive Orchards in Kent: There or here are numberless Curiosities.

The Masculine Person answers to the general Name, which comprehends both Male and Female; as, Any Person who knows what he says, &c.

The first Person speaks of himself, as I or we; the second Person is spoken to, as, you or ye; when I speak of myself and another, I say we; when of you and another, I say ye or you, and all other Names, Relatives and Qualities, must have their Verbs in the third Person in the same Number to which they belong.

RULE II.

When a Quality is varied according to its Number, it must agree with its Name or Substantive; as, *this Man; these Men; that Book; those Books.**

RULE III.

The Relative must agree with its Antecedent, *i. e.* its foregoing Name or Names, in Number, Gender, and Person; as, *this is the Boy who reads so well, he is a very hopeful Youth: this is a charming Girl, she is very modest; I value this Book, it contains good Morals.*

RULE IV.

When a Relative comes before the Verb, it must be of the leading State; as, *I love, We love.* When it is set after the Verb, it must be of the following State; as, *My Father loves me, the Master loves us.†*
Ex-

* This, *which in the Plural Number makes these, and that, which makes those, are all the Qualities that vary with the Number. Sometimes one of these is joined to a Name of the Plural Number when such Name has no Singular; as, by this Means, or, by these Means; Other Qualities by the Addition of s, are no longer Qualities, or Qualities of the Plural Number (as some Grammarians would have them) but Names; as, the Sweets of Prosperity; here Sweets is not a Quality, but implies the same Sense; as, the Pleasures or Joys of Prosperity. Every Word, whatever it may be derived from, must be a Name if it conveys a perfect Sense of itself, without the Help of another Word.*

† The Relative who can relate only to Persons, which to Things, that either when we speak of Persons or Things; as, the Man who dines with me; the Table which I bought; that Man, or that House we see yonder.

‡ The leading State is set after an Imperative Verb; as, Read you, learn you; or in asking a Question, the leading State must follow a Verb; as, Can you go? Lives he there?
When

Except when there comes a Personal Relative, or Nominative Word between the Relative and the Verb, then the Relative must be of the following State; as, *The Man whom I saw Yesterday, I take to be your Friend, whom you (or your Friends) have so long expected.**

R U L E V.

Two or more Names of the Singular Number, having a Conjunction copulative between them, require a Plural Verb; as, *John and Joseph are (not is) good Boys; the King and Queen reign (not reigns).*

R U L E VI.

Two Relative Names, or a Name and a Relative, require a Verb Plural; as, *Thou and he are diligent; he and she are abroad; John and I have been walking.*

R U L E VII.

Names of Number or Multitude may have either a singular or a Plural Verb, though the Name itself be singular; as, *the Mob is (or are) unruly; the Parliament is (or are) sitting; Part of the Army was (or were) slain.*

R U L E VIII.

The Verb Substantive, *i. e. am*, with its past Time *was*, has the leading State of the Relative Name both before and after it; as, *Thou art he; who am I; these are they.*

R U L E

* *When a Relative belongs to several Verbs, it needs only to be expressed with the first; as, He came, saw, fought, and conquered — And*

When an Adverb, or any Expression, signifying the Time, Place, Manner, or Cause of a Thing, comes before the Verb, the leading State of a Relative is sometimes set before, and sometimes after it; as, This said I, or this I said; then came we, or then we came; so do I, or so I do; for that work we, or for that we work.

RULE IX.

A Preposition has the following State of a Relative after it; as, *She abides with us; they came to me.**

RULE X.

When two Names come together, the former is by the Addition of 's changed into the Genitive Case; as, *Man's Life, for the Life of Man: Children's Folly, for the Folly of Children.*—When three or more Names are connected by the Articles *and, or, and nor*, the Genitive Case is formed only from the last, though all the Possessives are understood; as, *This is Abraham, Isaac, and Jacob's Invention; it is either Margaret, or Mary's Contrivance; that is neither John, nor Joseph's Performance.*—Also when several Names are taken together, as a Possessor without a Conjunction; as, *The Lord Mayor of London's Authority.*†

K

RULE

* Sometimes the leading State of a Relative is set after the Preposition; but then a Verb is understood; as, *they came before we, i. e. before we came.* Here before is turned into an Adverb, and we belongs to the Verb, but when the Verb is not understood, we say, *they came before us.*

† Sometimes a Possessive is formed before a Participle, with other Words conveying the Idea of a Name; as, *the King's going to Hanover produced good Effects, &c.* Though the 's be deemed by some severe Critics and Linguists an Impropriety, alledging that of is the only true Sign of the Genitive Case in English: Yet as every Language has some Peculiarities of its own; as Grammar is to be adapted to Language; as through Custom we have enfranchised this 's to make a Genitive Case by an easy Pronunciation; as it would be next to an Impossibility to get clear of it, by varying the Expressions where it

R U L E XI.

Conjunctions connect like States, also the Adverb which always follows Qualities of the *Comparative* Degree; as, *she reviles you, and them, and me. He is two Inches taller than I, i. e. than I am.*

R U L E XII.

A comparative Adverb must not be set before a Quality compared by *er* or *est*; as, *wiser, wisest*, and not *more wiser*, or *most wisest*.

R U L E

occurs; and as it answers to the Genitive Case in all other Languages, we may certainly without Injustice term it so in English. But though an Apostrophe be allowed and tolerated in this Situation, it cannot be used in any other in Prose Writings, with Propriety; as it serves every where else for a Contraction, or an Abbreviation, which being very destructive to Language, and always unnecessary, ought carefully to be avoided. Though Abbreviations by the Use of the Apostrophe cannot be omitted in Poetry; yet they should be as seldom used as possible; it being observable that our Poets themselves might add much Harmony to their Numbers by using their abbreviating Licence less frequently.—Note farther, The Apostrophe is sometimes used to denote the Plural Number without the least Pretence for it; as, Quarto's, Folio's, for Quartos, Folios, &c. Also the 's is often written superfluously before Participles in ing; as, the Parson's being the richest Person in the Parish, gained him double Respect, &c. The Doctrine of a future State's being universally taught, produces much Good, &c. Instead of, the Parson being the richest Person in the Parish; the Doctrine of a future State being universally taught, &c.—To explain the Nature, Circumstance, &c. of the Nominative Word by the Participle in ing, is accounted both an expressive and elegant Way of Writing.

R U L E XIII.

When two principal *Verbs* come together, the latter of them expresses an unlimited Sense, with the Preposition *to* before it; as *he loved to learn*; *I chuse to dance*; and is called the *infinitive Verb*, and which may also follow a Name or a Quality; as, *a Time to sing*; *a Book delightful to read*.*

R U L E XIV.

Whose being the Genitive Case of *who*, should not be used but when it relates to Persons; as, *This Violin, whose Goodness I know*; is an improper Sentence, and ought to be expressed thus, *This is the Violin, of which I know the Goodness*; and, on the contrary, speaking of Persons, we should say, *This is a young Man or young Woman, whose worth I know*; and not, *of which I know the Worth*, which would not be Concord.†

A D D I T I O N A L R E M A R K S.

SUCH Names as want the singular Number are mostly joined to a Verb singular; as, *The News is barren. Your Wages is small. The Compasses is broken. The Wages of Sin is Death*

K 2

2. When

* *The Scholar will best understand this, by being told that infinitive or invariable Verbs, having neither Number, Person, nor Nominative Word belonging to them, are known or governed by the Preposition to coming before them. The Sign to is often understood; as, bid Robert and his Company (to) tarry; you will find him (to be) honest, &c.*

† *These two last Rules having been inserted in former Editions among the additional Remarks, were too much neglected, and are therefore inserted in this as Syntax Rules, to engage the Attention in a more particular Manner.*

2. When two or more Names of different Number are in a Sentence, with a Disjunctive Conjunction between or among them, and equally related to a common Verb; the Verb agrees best with the nearest; as, *the General, or the Officers have ordered Supper; the Cash, the Bills, or the Books are in the Desk; neither the Bills, nor the Books, nor the Cash is in the Desk.*

3. In Poetry, the following State of a Relative may come between the helping Verb and its Principal; as, *I shall them teach, for I shall teach them.*

4. The Articles *a* and *an* must never be set before Names of the Plural Number, but *the* before either Singular or Plural; as, *a Man, an Ox, the Man, or the Men.*

5. The Relative *who* is only to be used when we speak to or of Persons; *that*, either when we speak of Persons or Things; and *which* only when we speak of Things, as before observed: Notwithstanding in several of our Church Prayers, &c. *which* is improperly put for *who*, as in the Lord's Prayer, we say, *Our Father which art in Heaven*; instead of, *Our Father who art in Heaven.* Again, *Spare thou them, O God, which confess their Faults*, ought to be, *who confess their Faults.*

6. *Of* should not be used after *Participles* in *ing*: For Example, it would be wrong to say, *these Lines are not deserving of a Place in this Book.*

7. A *Preposition* is often understood after a *Verb*; as, *he was banished (from) England*: And it is generally understood when the Verb has both a *Relative* and *Name*, or two Names following it; as, *I have bought (for) my Sister a new Bible.*

8. When a *Quality* has not a *Name* expressed with it, one is always understood; as, *turn to the Right (Hand) of St Paul's Church.*

9. A *Preposition* before a *Quality*, without a *Name*, is mostly used for an *Adverb*; as, *in particular, in earnest, of late*: Also before an *Appellative* or *common Name*; as, *Man by Man, in Jest, on Purpose, under Colour, by Halves, &c.*

10. Several *Qualities* joined to a *Name* without a *Conjunction* intervening, may be accounted a compound *Quality*; as, *an honest, clever, sensible, young Man*: And when a *Conjunction* comes before the last, the *Name* should only be expressed before the first *Quality*, or after the last; as, *a Wife kind, discreet, chaste, and amiable*; or *a kind, discreet, chaste, and amiable Wife*.

11. A *Negative* in *English* cannot be expressed by two *Negatives*; as, *it was not good for nothing*; *I cannot eat none, &c.* Such Expressions are *Solecisms*, which instead of *Negatives* make *Affirmatives*, and signify as much, as *It was good for something*; *I can eat some*.

12. The *Participle* in *ing*, supplying frequently the Place of the *Infinitive Verb*, &c. affords us many beautiful *Variations* in our *Language*; and may be used in several *Positions*, viz. 1. Directly after *simple Verbs*; as, *I like working*, i. e. *to work*. 2. After those *Verbs* which include the *Prepositions* *for, in, of, or to*, along with them for an *Ending*; as, *Lambs fit for killing*, i. e. *to be killed*; *he delights in walking*, i. e. *to walk*; *you are proud in serving them*, i. e. *to serve them*; *used to riding*, i. e. *to ride*. 3. After the *Article the*; *the Reading of that Book is very instructive*, i. e. *that Book is very instructive to read*. 4. After a *Preposition*; as, *tired with Dancing*, i. e. with the *Exercise*, &c. In the two *Situations* last mentioned, it always supplies the Place of a *Name*.

13. All *Participles*, except that in *ing*, are always to be used in the *past Time*, after the *helping Verbs*

have or had; as, *I have seen, I have drunk, &c.* Also with *am* or *be* to make *passive* Verbs; as, *I am forsaken*; *it was given*; *the Lottery was drawn, &c.* The *past* Time joined to any of those Helping Verbs is manifestly improper; for we do not say, *I have saw*; *I have drank*; *it was gave*; *the Lottery was drew, &c.*

14. The leading Adverbs, *whether, either*, require or to follow each of them in a Sentence; also *neither* requires *nor*, and relates separately to two Persons or Things only; as, *whether you or I go*; *either you or I must go*; *neither you, nor he will go.* When more Persons, &c. follow, the Conjunction is repeated, or at least understood, after each; as, *neither the Paper, nor the Pens, nor the Ink is here.*

15. The following Phrases or Expressions, being authorised by Custom, and not reducible to Rule, may be called *Anglicisms*, viz. *a few Days*; *many a Time*; *methinks*; *every ten Years*; *while the Book was a printing*; *whilst the Stream was a running, &c.*

16. In Prose Writings we very often find *wandering*, for *wandering*; *shortning*, for *shortening*; *lengthning*, for *lengthening*; *cou'd*, for *could*; *don't* for *do not*; *mayn't*, for *may not*, &c. All which, with others of the like Stamp, may be called *Barbarisms*, and ought carefully to be avoided.

17. When two Clauses of a Sentence refer equally to what follows, they must be both properly connected to it; as, *Never was a Man so troubled, or suffered half the Uneasiness as I have done this Evening.* — Should be, *so troubled as I have been, or suffered half the Uneasiness I have done this Evening.*

CHAP. II.

*Of the ORDER of the ENGLISH LANGUAGE, and of
TRANSPPOSITION.*

Q. **W**HAT Rules have you for the Order or proper placing of Words in a Sentence?

A. The general Order of the *English* Language is as follows, viz. Qualities are generally set before the Names they belong to; as, *wise Men, good Horses*. An Article always comes before the Name it belongs to; as, *a Book*: But if the Name has a Quality belonging to it, then the Article is set before the Quality; as, *a large Book*. The Verb generally follows the Name; as, *Ministers preach*. The Particles are made Use of when we would express the *Instrument* wherewith, or *Manner* how a Thing is done, and are used in almost all Places and Positions; as in this Example, viz. *The Beams of the Sun with incredible Speed, pass from Heaven through the Air to the Earth, endowed with Heat and Light, by (with or through) which they comfort us, and quicken the Plants which God has provided for our Use and his Glory*. Yet to instance all the Variations the Order of our Language admits of, would be endless.

Q. Have you any Thing further to observe with respect to the Words in, or Beauty of a Sentence?

A. The particular Words of a Sentence ought generally to be as different from one another, both to Sense and Sound, as a due Preservation of the Subject and Harmony of the whole will permit; and placed in the Manner most grateful to the Ear, provided the Sense be no Way hurt by it. Agreeable to this, our best Writers, for *Ease* and *Elegance*, observe that the Beauty of a Sentence consists chiefly in the Smoothness of the Words in general, and in the Choice of *Qualities* suitable to the Subject in Hand:
Likewise

Likewise that the Rest of the Words fall in their natural Order (as above) according to their Agreements, Disagreements, Relations, and Dependencies one upon another; as, in this Example, *Contentment consists in suiting our Desires to Things, and not Things to our Desires; in being thankful for what we have, and not uneasy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the compleatest Pleasures in this Life, but takes the most certain Course to secure to himself the Joys of the next.*

All Repetitions of the same Word, or even Words which express the same Thing, are carefully to be avoided: Except,

1. When the Sense would be otherwise obscure, as it must be by not repeating the *from* in the following Sentence: *It proceeds not from Stupidity, or a slothful Neglect, but from a generous Liberty of Soul.*

2. When it is to excite the Attention; as, Every *Action*, nay, every *Intention*, every *Design of Man is known to the Almighty: He sees not only what they do, but what they aim at.*

Of T R A N S P O S I T I O N.

Q. What is Transposition?

A. Transposition is the placing of Words in a Sentence, or Sentences, out of their natural Order, to render their Sounds more harmonious and agreeable to the Ear; as,

1. The Name or Substantive is often put out of its Place, especially when *there* or *it* is set before the Verb; as, *there was a Man*, i. e. *a Man was*; *it is the Custom*, i. e. *the Custom is*.

2. The Preposition is frequently transposed; as, *Who do you dine with?* for, *with whom do you dine?* *What Place do you come from?* for, *from what Place do you come?*

Q. May

Q. May Words in a Sentence be placed in what Order we please?

A. No; we must in *English*, as well as in all other Languages, follow the Use of the best Speakers and Writers.

The clearest and best Writers in Prose have the fewest *Transpositions* in their Discourses; and, in Poetry, they are never used, but when the Nature and Harmony of the Verse require it; as,

*Of Man's first Disobedience, and the Fruit
Of that forbidden Tree, whose mortal Taste
Brought Death into the World, and all our Woe,
With Loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing heavenly Muse, &c.*

The Order is thus; *Heavenly Muse, sing of Man's first Disobedience, &c.*

CHAP. III.

Of GRAMMATICAL FIGURES.

Grammatical Figures in general are four, viz.
1. An *Ellipsis* (Defect) which implies a Deficiency. 2. A *Pleonasm* (Luxuriancy) implies something more than needful. 3. An *Enallage* (Exchange) is one Thing put for another. 4. A *Solecism* (Impropriety) is a faulty Speech or Sentence.

Q. What is an Ellipsis?

A. An Ellipsis is either of a Letter, or a Word; the former denotes the Want of one or more Letters in a Word; the latter, the Want of one or more Words in a Sentence.

Q. Can you give any Example of an Ellipsis of a Letter?

A. An Ellipsis of a Letter is threefold: 1. A taking away, when the Defect is in the Beginning
of

of a Word, as, *to quit*, for *acquit*; *to spy*, for *espy*; *mend*, for *amend*. 2. A Contraction, when the Defect is in the Middle; as, *saith*, for *sayeth*; *shortning*, for *shortening*; *Hindrance*, for *Hinderance*. 3. A cutting away when the Defect is in the End; as, *tho'* for *though*; *thro'* for *through*.

Q. Give some Examples of an Ellipsis of a Word?

A. The Ellipsis of a Word occurs in such Expressions as these, viz. *I live at the Lion*, for *I live at the Sign of the Lion*; *a Word to the Wife*, for *a Word spoken to the Wife*; *when you come to St. Paul's (Church) then turn to the Left (Hand)*: Or when a Word has been mentioned just before, and may easily be kept in Mind; therefore, in a Relative Sentence, the Antecedent is seldom repeated; as, *I bought the Books; which (Books) I read*; or as pointing to a Man, you need not say, *who is that Man*, but *who is that?* or *drink you Red (Wine) or White?* Sometimes a whole Sentence is left out; as, *It is our Duty to pay Respect and Deference to all those that are virtuous; so (it is our Duty to pay Respect and Deference) to all those who bear any Office in the State.*

In short, whenever one or more Words are left out, that Expression is said to be elliptical.

Q. What is a Pleonasm?

A. A Pleonasm is either of a Letter or of a Word: The former denotes the Luxuriancy of one or more Letters in a Word; the latter the Luxuriancy of one or more Words in a Sentence.

Q. Can you give any Example of the Pleonasm of a Letter?

A. Some times the Luxuriancy is at the Beginning as, *aright*, for *right*; *arise*, for *rise*, &c. Sometimes it is in the Middle; as, *whatsoever*, for *whatever*; *thorough*, for *through*, &c. Sometimes it is in the End; as, *to sharpen*, for *to sharp*; *to awaken*, for *to awake*.

Q. Can-

Q. Can you give the Pleonasm of a Word?

A. The Pleonasm of a Word occurs in such Sentences as these; *I saw it with my Eyes*, for *I saw it*; as yet, for yet, &c. And it is called a luxuriant Connection, when the needless Word is a Conjunction; as, *Ann and Mary, and Sarah and Jane*, for *Ann, Mary, Sarah, and Jane*.

Q. What is an Enallage?

A. An Enallage is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence.

Q. Can you give an Example of the Enallage of a Letter?

A. When one Vowel is used for another; as, *further*, for *farther*; *to sow*, for *to sew*; *sware*, for *swore*; *spake*, for *spoke*; *imploy*, for *employ*; *inquire*, for *enquire*, &c. Or when a Letter is made to change its Place; as, *Theater*, for *Theatre*.

Q. Can you give an Example of the Enallage of a Word?

A. The Enallage of a Word is when a collective Name singular has a Verb, Person, or Relative Plural; as, *A Score are too many*; *the Company (they) have it among them*. 2. When several singular Names are comprehended in a Relative Plural; as, *The Boy and the Girl, they are diverting themselves*, &c. 3. When several Names relate to a common Verb; as, *The Book or the Desk is come*, &c. 4. When a Preposition is set after its Name; as, *We went homewards*, for *we went towards Home*; *the Women whom we were talking of*, for *the Women of whom we were talking*. 5. When a Verb or Preposition implies either of two Names; as, *Mix the Wine with Water*, or *mix the Water with Wine*: With several other Variations of the like Kind.

Q. What

Q. What do you call a Solecism?

A. A Solecism is a preposterous Way of speaking or writing, and generally implies, or literally signifies, a Contradiction or Blunder; as, shut the Door and come in, for come in and shut the Door. The House is full of People before any Body comes in. He drank it all up, and gave away the rest. I cut the Loaf into three Halves. My Master, his Son, and I, were alone in the Garden. I cannot drink none.

Q. Are there no more Grammatical Figures?

A. The two following, as Conceits or Witticisms, may be classed with them, though they cannot properly be called either Grammatical or Rhetorical Figures, viz.

I. A SIMPLE CONCEIT is a Witticism formed upon a Repetition of a Word or Words derived from one another; or from such as have a Resemblance in Sound; as, 'Tis true as Truth itself. To bite the Biter. He was hampered in Hampshire. Though she is not fair, she is rare. Bread is now Bread indeed, (i. e.) scarce. To which may be added Puns, Catches, Bulls, &c. As, a Jockey being asked the Age of a Horse, clapped his Hand upon the Back of the Beast, and affirmed he was under five, meaning his four Fingers and Thumb. He remembered all that he did not forget.

2. A COMPLEX CONCEIT is a Witticism, or Species of Wit, the true Sense or Meaning of which is not easily discovered, such as an Ænigma, or Riddle, a Paradox, a Rebus; as, a Person being asked his Name, answered Twenty Shillings; meaning MARK (i. e. 13s. 4 d.) NOBLE (6s. 8 d.) which together make Twenty Shillings. Or, if one should say of Yesterday,

*I was To-morrow, but am not To-day,
Yet shall be one Day hence; My Name display.*

C H A P.

CHAP. IV.

EXERCISES; or EXAMPLES of BAD ENGLISH, under all the Rules of SYNTAX.

Examples under Rule I.

A Verb must agree with its Nominative Word in Number and Person.

The Present Time with Helping Verbs.

*I do study, while thou does play.—*James* dost cough.—We do sneeze.—Ye doth keep silence.—They do weep.

I am leaping.—Thou is laughing.—*John* is crying.—We is coming.—You are going.—The Servants is tarrying.

The Past Time, with Helping Verbs

I have fought.—Thou has babbled.—Has the Crow ever been white.—We have advised well.—Ye has toiled.—They have loitered.

I hadst laid long.—Thou had sounded.—A School-boy had learned well.—We hadst repeated.—Ye has toiled.—The Waves have foamed.

I was beaten.—Thou was flattered.—*John* was derided.—We was playing.—Ye were dancing.—The Servants was walking.

The Future Time.

I will go To-morrow.—Thou will ask twice.—The Army will winter there.—We will engage.—Ye wilt mourn.—Diligent Boys will learn.

I shall never be tamed.—Thou shalt not commit Adultery.—*John* shalt be advised.—We shall be led.—Ye shalt be set down.—Fools will trifle,

L

Prin-

* Some of these Examples are set right, lest the Learner, expecting them always wrong, should alter them by Guess.

Principal Verbs in all the Times.

A crooked Horn found.—Peevish Infants cries.—
 Plumbs is eaten.—Rivers overflows.—Many sor-
 rowful Days has been seen.—Evil Communica-
 tions corrupts good Manners.—We hear that several
 Regiments is ordered to *Flanders*.—Transports
 will be taken up at *Leith*.

Examples under Rule II.

WHEN the Quality or Adjective is varied ac-
 cording to its Number, it must agree with
 its Name or Substantive.

This Men are exceeding wise.—These Man loves
 Liquor.—Those Master is indulgent.—That Boys
 love play.

Examples under Rule III.

THE Relative must agree with its Antecedent,
 i. e. its foregoing Name or Names, in Gen-
 der, Number, and Person.

Your Father is very healthful, tho' she be turned
 of Sixty.—Thy Sister keeps good Company and
 is well respected, he behaves genteely.—My Book
 is cleaner than thine, though she be older.—My
 Friend and I were at Church Yesterday, where ye
 heard a good Sermon.—Thou and he are very in-
 genious and deserve Commendations, we surely study
 hard.—My Father and Mother are in the Coun-
 try, where you propose to spend the Summer.—
 Art and Study mend Nature's Defects, yet exercise
 our Faculties.

Examples under Rule IV.

WHEN a Relative comes before the Verb, it
 must be of the leading State: When it is
 set after the Verb, it must be of the following State.

My Father loves I.—Them Fellows always stand
 by one another.—Who learned thou to dance.

Exam-

Examples under Rule V.

TWO or more Names of the Singular Number, having a Conjunction Copulative between them, require a Plural Verb.

George and Daniel has been fighting.—Honour and Renown attend virtuous Actions.—Constancy and Temperance in our Actions makes Virtue strong.—Reputation and Honour delights the Minds of many.

Examples under Rule VI.

TWO Relatives, or a Name and a Relative, require a Verb Plural.

My Brother and I was at Church Yesterday.—*John and thou* is very abusive.—*She and he* are going abroad.—*Thou and I* is to pay a Visit.

Examples under Rule VII.

NAMES of Number or Multitude may have either a Singular or a Plural Verb, though the Name itself be singular.

Lard! what a great Flock of Greefe is there.—Where is they feed?—The Parliament is sitting.—Common People judge by Report.

Examples under Rule VIII.

THE Verb Substantive, i. e. *am*, with its past Time *was*, has the leading State of a Relative both before and after it.

Thou art him. — These are them. — Who art thou? — I am him. — This is her. — Ye are them.

Examples under Rule IX.

A Preposition has the following State of a Relative after it.

John is below I. — *She* abides with thou. — Here is a Letter for thou. — They came to me. — To who will you give this? To thou.

Examples under Rule X.

WHEN two Names come together, the former is, by the Addition of 's turned into the Genitive Case.

Borrow your Brother Book for me. The Nation Peace is disturbed—The Lord Name be praised. The Father's Prodigality will be the Son's Shame and Beggary.—Death is all Men Fate.

Examples under Rule XI.

Conjunctions, and the Adverb than, connect like States.

John and thee are better Scholars than me.—You converse with them more than I. She is more genteel than thee. It behoves her and thou to enquire into the Truth of that Matter.

Examples under Rule XII.

A Comparative Adverb must not be set before a Quality compared by *er* or *est*.

Sarah is more fairer than *Ann*. Thou art the most wisest Boy I ever saw. Death is the most shockingest Thing.

Examples under Rule XIII.

WHEN two principal Verbs come together, the latter having the Preposition *to* before it, is called the Infinitive Verb, and may also follow a Name or Quality.

I expect to dine at the Tavern To-day, and to ride to *Durham* in the Evening, with an Intent to dance at the Assembly. A Diversion healthful to practise. Why do we see the liberal Man do Acts of Charity, or the proud Man despise his Inferiors?

Bid the Servant wait till Nine.*

* The Examples under this Rule are all right, as the Infinitive Verb cannot admit of Variation; but in an Interrogative or Imperative Sentence, the Sign *to* being understood, it is often mistaken by the Scholar for a variable Verb.

Examples under Rule XIV.

WHOSE, the Genitive Case of who, should not be used but when it relates to Persons.

This Book, whose Author I know, is very edifying. I shall not part with this Horse, whose Actions please me. This Man is a Friend, which I know the Worth of. This Girl is my Daughter, which I am very fond of. The Mutton, whose Flavour you commended Yesterday at Dinner, was bought of your Tenant, whose Economy and Management I admire, and which Stock is very great.

C H A P. V.

P R O M I S C U O U S E X E R C I S E S.

P R A X I S I.

THE Ministers preaches ; but Sinners hear not. Thou and me is both accused of the same Fault.

Frugality and Industry is the two Hands of Fortune.

The Heavens declares the Glory of God ; and the Firmament shew his Handywork.

The Men drink heartily, and eats sparingly.

He is mindful of his Master Commands.

A Man's Manners commonly shapes his Fortune.

O Lord, thou is our Father, thou has made Summer and Winter.

By him was all Things created, that is in Heaven, and that is on Earth.

Learning and Knowledge is Ornaments in Youth.

Them that oppres the Poor to increase their Riches, and them that gives to the Rich shall surely come to want.

Why standeth thou so far off, and hideth thy Face in the needful Time of Trouble ?

Prudent Men foresees Evil ; but the Simple pass on and is punished.

P R A X I S II.

CICERO was the most eloquentest of all Orators.

The best and most wisest of Men do sometimes err.

Thou commonly truants much, and is very idle, which is most pernicious Things.

I hate thy Manners, which does not reverence Superiors.

God abhorreth thy Hypocrisy, who hears Sermon but does not regard them.

Thou & thy Brother shalt visit our Country-house.

A Conscience free from Guilt laugh at false Accusers; but Fear is common to guilty Persons.

Glory survive good Men after Death: Death takes not his Crown away.

The most ready Way to arrive at Glory, is to be what we desires to be accounted.

There dwells rational Piety, modest Hope, and chearful Resignation.

The most strongest Things is in Danger, even from the most Weakest.

I take it to be a principal Rule in Life, not to be too much addicted to any one Thing.

How many unjust and wrong Things is authorised by Custom.

P R A X I S III.

THOSE which chuse a private Life and Retirement, though they may exert every generous social Virtue, as far as their Influence reach, makes not the most eminentest Figure in History.

Them that disagree with their Neighbours, procures to themselves much Hatred; but Men of meek Spirits hearkens to good Advice, and had rather suffer Wrong than contend with any one.

To be careless of what others says of us, is a fatal Error. The Fear of Infamy are the Shield of Virtue, who

who should never be laid down. To be negligent of our Character, makes us negligent of our Conduct. It is not enough that we is virtuous, we should be careful also to appear so, and publicly discourage Vice in others, as well as refrain from the Practice of it ourselves.

P R A X I S IV.

MEN who is forward to Vice is exposed of the Devil Temptations; which Enemy of Mankind have long been accustomed to Mischiefs, and rejoice to find a Man inclined to Impiety.

There are no Charm in the Female Sex that can supply the Place of Virtue. Without Innocency, Beauty is unlovely, and Quality contemptible. Good Breeding degenerate into Wantonness, and Wit into Impudence.

I take it to be an Instance of a noble Mind, to bear great Qualities, without discovering in a Man Behaviour that he is conscious of being superior to the rest of the World.

Men of profligate Lives, and such as find themselves incapable of rising to any Distinction among their Fellow-creatures, is for pulling down all Appearances of Merit which seems to upbraid them; and Satyrists describes nothing but Deformity.

By a generous Sympathy in Nature, we feel ourselves disposed to mourn, when any of our Fellow-creatures is afflicted; but injured Innocency is an Object that carries in it something inexpressibly moving; it softens the most manliest Heart with the tenderest Sensations of Love and Compassion, till at Length it confesses its Humanity, and flow out into Tears.

P R A X I S V.

THere is no Body so weak of Invention, which cannot aggravate or make some little Stories

to

to vilify his Enemy; and there is few but has good Inclinations to hear them.

A solid and substantial greatness of Soul look down with a generous Neglect on the Censures and Applauses of the Multitude, and place a Man beyond the little Noise of Strife and Tongues.

Why does we see the generous Man forgives his Enemies, the liberal Man do Acts of Justice to the Poor, the stout Man fight, the wise Man advises? but to acquire the Reputation of such or such a meritorious Action. Next to being in Reality virtuous, there is nothing so much to be praised as the Reputation of being so.

Most Men is governed by Custom or Authority, not one in ten thousand think for himself; and them Few, which have Courage enough to reject the Force of either, dares not act up to their Freedom, for Fear of incurring the Censure of Singularity.

The Use we make of Life alone render it good or bad. If a Man lives up to the Rules of Virtue, his Life cannot be too long; if on the Contrary he follow irregular Courses, it cannot be too short.

There is nothing so delightful, says *Plato*, as the hearing, or the speaking of Truth; for which Reason there is no Conversation so agreeable as that of the Man of Integrity, which hear without any Intention to deceive, & speak without any Intention to betray.

P R A X I S VI.

THERE is nothing that more betray a base and ungenerous Spirit, than the giving of secret Stabs to a Man's Reputation.

The greatest Souls has sometimes suffered themselves to be transported with the Delight they takes in the Enjoyment of Riches. The Name of Wealth, say a Philosopher, attract more Reverence than Wisdom, Sweetness of Disposition, or even Virtue itself.

Edu-

Education is to the Mind what Cleanliness are to the Body; the Beauties of the one, as well as the other, is banished, if not totally lost, by Neglect. And as the most richest Diamond cannot shoot forth its Lustre without the skilful Hand of the Polisher; so will the latent Virtues of the noblest Mind be buried in Obscurity, if not called forth by Precept and the Rules of good Breeding.

The Prerogatives of good Men appears plainly in this, that Men bears more Honour to the Sepulchres of the Virtuous, than to the boasted Palaces of the Wicked.

P R A X I S VII.

Revenge stops at nothing that is violent and wicked; the Histories of all Ages is full of the tragical Outrages that has been committed by this diabolical Passion.

A passionate Temper renders a Man unfit for Business, deprives him of his Reason, rob him of all that are great and noble in his Nature; it makes him unfit for Conversation, destroys Friendship, change Justice into Cruelty, & turn all Order into Confusion.

Avarice and Ambition is the two Elements that enters into the Composition of all Crimes. Ambition is boundless, and Avarice insatiable.

Some People is all Quality; you would think they were made up of nothing but Title and Genealogy; the Stamp of Dignity deface in them the very Character of Humanity, & transport them to such a Degree of Haughtiness, that they reckon it beneath them to exercise either good Nature or good Manners.

That Anger is not warrantable that have seen two Suns.

P R A X I S VIII.

IN all Things Mistakes is excusable; and an Error that proceeds from any good Principle, leave no Room for Resentment. Co-

Covetous Men needs Money least, yet most affects it, & Prodigals, which need it most, least regards it.

Conscience and Covetousness is never to be reconciled; like Fire and Water they always destroy each other, according to the Predominancy of either.

Wordly Glory ends with the World, and for what concerns us, the World ends with our Lives: What has we to be proud of? Is not all Things perishable? The Time of flourishing Pride is soon over, and our little Greatnesses is lost in Eternity.

There are seldom any Thing uttered in Malice, which turns not to the Hurt of the Speaker: Ill Reports does Harm to he that speaks them, and to those they are made, as well as to they who made made.

P R A X I S IX.

HOW vain is such which is desirous of Life, yet would avoid old Age, as if it were a Reproach to look old. Tell a Woman of her Age, and perhaps you make her as deeply blush as if ye accused her of Incontinency.

Endeavour to make Peace amongst thy Neighbours; it is a worthy and reputable Action, and will bring greater and juster Commendations to thou, and more Benefit to those with who you converses, than Wit or Learning, or any of those much admired Accomplishments. Account it no Disgrace to be censured of those Men whose Favour would be no Credit to thou; thyself only knows what thou art; others only guess at thee; rely not, therefore, on their Opinions, but stick to thine Conscience.

As a Bee in a Bottle labour for his Enlargement to little Purpose, so the Mind of Man intent on Things vain or contrary to his Nature, is full of Disquietude, and never gain his End. A Disposition calm

calm and serene, founded on Virtue and Knowledge; an industrious Behaviour to discharge the Duties of our respective Stations, and a firm Reliance on Providence for our Support under all Difficulties, makes us more happy than the Possession of the Indies.

*Contentment is a constant Store,
Desire what's fit, and nothing more.*

P R A X I S X.

B RIMFUL the pretty Eyes appears,
And bursts at last a Flood of Tears.

*A Moment Traveller fix thine Eye,
Nor pass so sam'd a Marble by.*

The Mirth of Rome, of Nile the Wit,

The Pride, the Pleasure of the Pit,

The Joy, the Grief of human Eye,

Lies bury'd here, where Paris lie.

*What profit us, that us from Heav'n derives,
A Soul immortal, and with Looks erect
Surveys the Stars, if, like the brutal Kind,
We follow where our Passions leads the Way.*

*A gen'rous Friendship no cold Medium know,
Burns with one Love, with one Resentment glow;
One should our Int'rests and our Passions be,
My Friend must hate the Man that injures me.*

*Reason's whole Pleasures, all the Joys of Sense,
Lies in three Words, Health, Peace, and Competence.*

*In vain our Flocks and Fields increase our Store,
If our Abndance make us wish for more.*

*Immodest Words admits of no Defence,
For Want of Decency is Want of Sense.*

*Honour or Shame from no Condition rise,
Act well your Part, there all the Honour lie.*

Hope

*Hope springs eternal in the human Breast;
 Man never are, but always to be blest:
 The Soul uneasy, and confined at Home,
 Rest, and expatiate, in a Life to come.*

P R A X I S XI.

Reputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as stable as Glory, if she be as well founded; and the common Cause of human Society is thought to be concerned, when we hear a Man of good Behaviour calumniated.

How bright does the Soul grow with Use and Business; with what proportioned Sweetness do that Family flourish, where but one laborious Guide steer an ordered and regular Course.

Be very careful in your Promises; and just in your Performances; and remember it is better to do and not to promise, than to promise and not perform.

Truth is the Bond of Union and the Basis of human Happiness; without this Virtue, there are no Reliance upon Language, no Confidence in Friendship, and no Security in Promises or Oaths.

Truth is always consistent with itself, and need nothing to help it out; it is always near at Hand, & sit upon our Lips, and is ready to drop out before we is aware. Whereas a Lie is troublesome, and set a Man's Invention on the Rack, and one Trick need a great many more of the same Kind to make it good.

A Man which entertaineth a high Opinion of himself is naturally ungrateful; he has too great an Esteem of his own Merit, to be thankful for any Favours received.

Mere Bashfulness, without Merit, is awkward: And Merit without Modesty, insolent: But modest Merit have a double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

PRAXIS

P R A X I S XII.

Action keeps the Soul in constant Health, but Idleness, corrupt and rust the Mind; for a Man of great Abilities may, by Negligence and Idleness, become so mean and despicable, as to be an Incumbrance to Society, and a Burthen to himself.

Whatsoever Convenience may be thought to be in Falshood and Dissimulation, is soon over; but the Inconveniency of it are perpetual, because she brings a Man under an everlasting Jealousy and Suspicion; so that he is not believed when he speaks Truth, nor trusted when perhaps he means honestly.

If Lying be habitual to yourself, it is no Wonder you distrust what others says to you.

Modesty is not only an Ornament, but also a Guard to Virtue. It is a Kind of quick and delicate Feeling in the Soul, which makes her shrink and withdraw itself from every Thing that has Danger in it. She is such an exquisite Sensibility, as warns her to shun the first Appearance of every Thing which is hurtful.

Pleasure or Recreation, of one Kind or other, are absolutely necessary to relieve our Minds and our Bodies from too constant Attention and Labour.

Recreation after Business are allowable; but he that follows his Pleasure instead of his Business, shall, in a little Time, have no Business to follow.

Love Labour: if you do not want it for Food, you may for Physic. She strengthens the Body, invigorate the Mind, and prevents the fatal Consequences of Idleness.

Divine Providence always places the Remedy near the Evil: There are not any Duty to which Providence have not annexed a Blessing; nor any Affliction for which Virtue has not provided a Remedy.

P R A X I S XIII.*

O Death! how Bitter are the Remembrance of thee, to a Man that live at Rest in his Possessions, unto the Man that have nothing to vex him, and that have Prosperity in all Things.

O Death, Acceptable are thy Sentence unto the needy, and unto he whose strength fail, and are vexed with things, and to him that Despair, and have lost patience.

Fear not the sentence of Death, remember they that has been before the, and that comes after, for this is the sentence of the Lord over all flesh, therefore, why is thou against the pleasure of the most high?

All that is of the earth, shall turn to earth again; so the ungodly shall go from a Curse to destruction.

A good life have but few days, but a good name endure for ever.

In all thy gifts shew a Chearful Countenance, and in proportion as God have enriched thee.

For the Lord will recompence, and give the seven times as much.

Nay, blessed shall he be, that are exercised in these things, and Death shall rid him of every Trouble.

O thou which is enamoured with the beauties of truth, and has fixed thy heart on the Simplicity of her Charms, hold fast thy fidelity unto she, and forsake him not; the constancy of thy Virtue shalt crown thee with honour.

Fame and Opportunity has swift wings, and the Difference are, that the former go forward; Time must therefore be taken by the forelock, for occasion past is irrecoverable, and the Loss by Neglect irreparable.

PRAXIS

* This and the following Praxis are erroneous in Respect to Capitals as well as Concord.

P R A X I S XIV.

HAD thou the ear of the Stag, or were thy eye as strong and piercing as the Eagle; did thou equal the hound in smell, or could the Ape resign to thou his Taste, or the Tortoise her feeling, yet without reason what would they Avail thee; Perishes not all these, like their kindred?

Enough has thou of Life, but regards not thou is in want of it, O Man! but thou is prodigal, thou throws it lightly away, as if thou had more than enough, and yet thou repines that it is not gathered again unto thee.

As one Wave pusheth on another, till both is involved in that behind them, ev'n so succeed evil to evil, in the life of Man; the greater and the present swallows up the lesser and the past. Our terrors is real Evils; our Expectations looks forward into improbabilities.

Good books is a Guide to Youth, and Entertainment for Age, they support us under Solitude, and keeps us from being a Burden to ourselves. When we are weary of the living, we may repair to the dead, which has nothing of peevishness, Pride, or Design, in their Conversation.

Shame, diseases, Disappointments, and self-condemning reflexions, is the Common punishment of Sloth; but Success and Riches, generally attends a unwearied diligence and application to Business.

Youth is rash and precipitant, whilst the Blood runs through the veins with great rapidity; the Passions is strong and unruly, and the mind too loose and airy to be guided by the wise Counsel of the aged; and the knowledge of ourselves, come often too late to prevent their ruin.

Zeal when grounded upon Knowledge, and guided by Prudence and Charity, give such a Life and Vi-

gour to Devotion, that all who sees it so exerted, must applaud it.

C H A P. VI.

ORTHOGRAPHY *and* SYNTAX,
Exemplified together.

On APPLICATION.

Since the days that are past is gone for ever, and those that are to com may not com to the, it be-hoveth thee, O Man! to employ the present tyme without regreting the loss of that which is past; or much depending on that which is to come.

This instant is thine, the next is in the Womb of futurity, and thou knows not what it may bring forth. Whatsoever thou resolveth to do, do it quickly: Defer not till the Evening what the Morning may accomplish. Idleness is the parint of Want and of pane; but the labir of virtu bringeth forth pleasure.

The hand of Diligence defeteth want. Prospirity and success is the Industrious man's attendints. The slothful Man is a burthin to himself, his Hours hangs heavy on his head, he loytereth about and noeth not what he would do. His day passes away like the shado of a cloud, and he leaveth behind him no mark for remembrance. His Body is disefed for want of exercise: He wished for Action but has not power to mov. His mind is in darkness: His thowts is confused: He longeth for Nollege but hath no application.

RULES for *Polite and Useful* CONVERSATION.

BY observing the laws of politeness, tho' you are not master Enough of Youmour and abundince of Words so as to say wittee Things, and tell an agreeable storie, you may carry yourself so Obleiginly

ly to the cumpanie as to plese ; and whatever a Mestakin vanity may suggest, I will dare to say, that it is more Advantagious to a man's reputashon, for a parson to please in conversashon than to shine in it. Poleitnes will more effectuallie gain us esteem and love, and maik our cumpanie Desirable than the most Extrornery parts and attainments we can becum master of. Eloquence, a shew of learning, and a pretence to an extensive Knowledge, seldom sales to excite envey, and promote ilwill against us ; but the Pollite cumpanien, as he endeavours to eclips no Bodie, he is respected by all.

He that is polleit, will in course obsarve to conform his self to the taste, carector, and preasant humor of his cumpeny ; but this is never found where the Parson does not first endeavour to stock himself with a large fund of good natir, and complecence, but as he never sucseads that forces natir, I do not pretent to say, that any rational Parson ought to balk his talant in conversashon, on the contrary, never attempt rallery or-a Youmerous storey, if your tallent is not for youmer or ralary. Consider your capacitie, and keep within the bounds of what you Know. Never Talk of things you are ignorant of, unless it be for information.

He that transgreseth this ruel, tho' in other partickers he may be a Man of geneous and meret, will Talk like a Foole, And apear like a cocscorn. Avoid all desputes if possible ; and if you are forced into an argument, be cool and modest in your replies. There is no Part of conversashon that require more Wit and Good youmer, than to acquit onefself with honer in an obstanet contraversy. Coulness and Modesty seldom sales of gaining the victry, at least in the Opinion of the Herers, who always and justly despis-

eth the Dogmatical disputant, that shew more desire to recommend himself than to prove the Truth.

Nothing can be more ridiculous and Blameable than to be angry with another, Because he is not of your opineon, consider, that as his Private interest, his education, and means by which another has attained his nowledge, is very different from yours, it is almost impossible he should think as you do; or at least he has as much rite to be Angrey with you as you can have to be angry with him; & even they who contend for no more than honour and Victory cannot give there adversary a greater advantage over them than to fall into a passion. This ruil is further strengthened by the absurditie of being angrey with a weak and ignorant parson, who ought to be a greater object of our pity than our Angar; or with our equals, for they never valle such a one passion. It is true if a man be engaged with a nave or a foole, who can Bear their contradicfion? but then remember, that it will be more prudent and easy even then to suppress all Warmth of temper which may expose you, but never convince or reform them.

Nothing procures a man more esteeme and less envey from a cumpanie, than Ofering to moderate disputes, without engagen on either Side; he obtains the amiable Character of being imparshal, and Gains an opportunitie of sifting to the bottom, of showing his judgment, and sometimes of Addressen himself in a genteel manner to the contending parties; And be careful when Victory declare on your Side, never to push your triumph Too far: go so far as to make the companie sensible you have your adversary in your power; but let them allso confess you are too generous to make use of it.

Talk very little of yourselfs; nothing is more imprudent than to discover your fauts, nor more ridiculous

culous than to puff your supposed virtues. And it is every whit as disagreeable to interrupt conversation with a detail of your domestic and private affairs; your wife, your children, Your servants, your horses, And hounds, is Bad Subjects over a glass of wine, or over a dish of Coffy.

If you ingross all The conversation to yourselves it will be soon disliked, and a Contemtuus taceturnity are equally as affronting. And when you talk Consider your Age and Character in life! Many things are becoming The Mouth of an aged Person, which Loses their beauty and Force in the conversation of Youth; and to hear an Empty formal man dissiden All contraversies, with a short Sentence, are more intolerable. If you are remarkably famous for any particular Science, avoid talking of it as much as may be, because you cannot get any thing by it, but you may certainly lose a great deal of Credit. And when ever you have occasion to commend, give your reasons for So doing, that you may not be suspected of Flattery. But nothing is more Blameable in conversation, than the libertie Which some take under the specious Name of Freedom to speak their Minds. These men are always troublesome to some part of the company, because they only endeavour to satisfy their own youmer, by Bolting out some rude ill Timed Speech, or Crakin a Joke? when an opposite behaviour might have preserved a Friend, or made a man's Fortune.

in fine, if you mean to promote goodneighbourhood, Never lug into conversation neither religious, or political differences? Abstain from all personal reflections; and never offend the Chaste and pious Ear with Lushes and Smotte expressions, or Inyouendos; with needless imprecations, and blasphemous oaths.

M A X I M S *for the* L A D I E S.

THAT no wimen can be handsome by the force of features alone, any more than she can be witty, Onley by the Help of Speech.

That Pride destroys all symetry and grace, and affectation is a more terrible enemy to fine faces then the smal pox.

That no Wimen is capable of bein butiful, who is not incapabel of being false; and what would be odious in a frind, is deformety in a mistress.

from these few prinsepals, thus Lade down, it will be easy to prove, that the true art of assisting beauty consist in embelishin the hole parson, by the proper ornaments of vertuous and commendable qualities. by this help alone it is, that them who are the favorite work of nater, or as Mr dryden expresses it, the porcelan clay of human kind, become animated, and are in a capacity of exarting their charms. and them who seems to have been neglected by her, Like modils rought in haste are capable in a great measur of finishing what she has left imparfet.

it is methinks, a lo and degrading Idea of that Seks, which was created to refyne the joys and softin the cars of humanity by the most agreeable partisepashen, to consider them mearly as objects of seight, this is abridging them of their natural extent of pow'r, to put them upon a Levil with their pictors. how much nowbler is the contemplasion of Buity heitned by virtue, commanding our estim and Love, while it draws our obsarvesion? how faint and spiritless are the charms of a Cocket, when compared with the real Loveliness of sophronias innisans, piety, good humer and truth; virtus which adds nue softness to her seks, and even buitesy her buity? that agreeableness which must otherwise have appeared no Longer in the modist virgen, is now preserved in the tender muther, the prudent friend and faithful wife.

colers

colours artfully spread upon canvos may entertane the ey; but not effect the hart; and she who takes no care to add to the nateral graces of hir parson, any excellen qualities, may be allowed still to amuse as a picture, but not to triumph as a buity.

When adam is introduced by milton describing eve in paradise, and relating to the angel the impressions he felt upon seing hir at hir first creasion, he does not represent her as a gresban venus, by her Shape or feature, but by the Lustor of hir mind which shoon in them, and gave them their pour of charmin.

*Grace was in all her Steps, hivin in hir ey,
In all her gesters dignety and Love!*

without this irradiatin poor, the proudest fair one ought to now, whatever her glas may tell her to the contrary that hir most perfect fetures are uninform'd and ded.

I cannot beter close this morel then by a short e-petaph Written by ben Johnson, with a spirit which nothing cud inspire but such an obgect as I have been Discribing.

*Under nith this stone doth lie
as much virtue as cud die,
which when alive did vigor give
To as much buity as cud live.*

✽ This Chapter of promiscuous Exercises, i. e. where- in the Rules of Orthography, Etymology, Syntax, the Use of Capitals, &c. are violated or transgressed against, (as copied from a Dictator, by a Person ignorant of them all) is recommended for Scholars to copy over correctly, as the finishing Point to prove them in all, and every Part of Grammar, as well as for its real Value and Usefulness in the Conduct of Life.—The *Maxims* for the *Ladies*, taken from the *Spectator*, are particularly recommended to the Consideration of the *Fair Sex*, which, in the Hands of skilful Teachers, will be excellent *Topics* to enlarge upon.

T H E

THE
APPENDIX:
CONTAINING
GENERAL DIRECTIONS
FOR
SPELLING, READING, and WRITING
ENGLISH.

C H A P. I.
Of SPELLING and WRITING.

1. **R**EAD over the 2d, 3d, and 4th Chapters of this Book, Page 5, &c. with great Diligence, and remark how the Vowels, Diphthongs, and Consonants are founded, in different Sorts of Words, *English* or *Foreign*; and learn to write them accordingly: Observe where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are silent, or not pronounced at all; and remember to put in those Letters in Writing, though you leave them out in Reading.

3. Observe how the Words in the following Table are spelt, which are the same, or very nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time, and particular Notice how the Words are spelt as you go on; especially such as you are dubious about, or are not commonly met with. I do not know any Method which will conduce so much

much to good Spelling, as Practice and due Observation in this Way.

5. Whenever you are doubtful about the true Spelling of a Word, always consult a good Dictionary before you write it down.—*For farther Directions on this Head, see the Method of Teaching inserted at the Beginning.*

DIRECTIONS about CAPITALS.

Capitals, or great Letters, are never used among small, in the Middle or End of Words, but only at the Beginning of Words, in the following Positions, *viz.*

1. The first Letter of any Book, Writing, Chapter, Paragraph, &c. must be a Capital.

2. After a Period, or full Stop, when a new Sentence begins. (See p. 36.)

3. After Colons, Interrogations, and Admirations.

4. At the Beginning of every Line of Poetry, and every Verse in the Bible.

5. At the Beginning of proper Names of all Sorts. Of Persons; as, John, &c. Places; as, London, &c. Titles and Distinctions of Men and Women; as, King, Queen, Bishop, Knight, Lady, Esquire, Gentleman, Sir, Madam: Of Arts and Sciences; as, Grammar, Logic, Rhetoric, Arithmetic, Geometry, Astronomy, and Music: Of Trades; as, a Carpenter, a Smith, &c. At the Beginning of the Names, Epithets, or Qualities of our Creator; as, God, Lord, Jehovah, Eternal, Almighty, Holy Spirit, or Ghost: Of Qualities belonging to the Title of Men; as, Reverend, Right Reverend; Honourable, Right Honourable, &c.

6. All National Qualities; as, English, Scots, &c. and Possessive Names, as George's, William's, and all Words which we would have particularly remarked; as, Every Why has a Wherefore.

7. If

7. If any notable *Saying* or *Passage* of an Author be quoted in his *own Words*, it begins with a *Capital*, though it be not immediately after a *full Stop*, &c.

8. Where *Capitals* are used in *whole Words* and *Sentences*, something is expressed *very great*; as, I AM THAT I AM, is the Name of God. They are also used in *Titles of Books*, by Way of Ornament.

9. The *Personal Names*, and the *Interjection* Oh, must always be written with *Capitals*.

10. It is customary in *Printing* and *Writing*, to begin every *Name* of a Thing, (which in *Grammar* is called a *Name* or *Noun Substantive*) with a *Capital*. [See the *Nature of Names* or *Substantives*, Page 57, &c. in this Book.] In *Pardon's Dictionary*, all the *Names* are marked with (S.) *Qualities* or *Adjectives* with (A.) the *Verbs* with (V.) and all the *Adverbs*, *Prepositions*, *Conjunctions*, and *Interjections*, are denoted by (Part.) for *Particles*.

11. Any Part of Speech where there is a *Force* or *Emphasis* laid upon it, may be printed with a *Capital*; as, a *Personal Name* (*We*) the *Present Time*, otherwise *Qualities*, *Verbs*, and *Particles*, are to begin with *small Letters*.

✂ In some modern Books, the common *Names* or *Substantives* are not printed with *Capitals*, only the *Proper Names*.—See the *Difference between Common and Proper Names*, Page 57.

Of ABBREVIATIONS, or Contractions of Words.

AN *Abbreviation*, or *Contraction* of a *Word*, is when one or more *Letters* of a *Word* are written, and made to stand for the whole *Word*; a *Period* being put immediately after the said *Letter* or *Letters*.

✂ These following are the most Clerk-like and useful for the *Dispatch* of *Business*.

A TABLE

TABLE of the most common ABBREVIATIONS,
with their Explications.

<i>A. B.</i> or <i>B. A.</i> Bachelor of Arts	<i>C. S.</i> <i>Custos Sigilli</i> , the Keeper of the Seal
<i>Abp.</i> Archbishop	<i>C. P. S.</i> <i>Custos Privati Sigilli</i> , Keeper of the Privy Seal
<i>A. D.</i> <i>Anno Domini</i> , in the Year of our Lord	<i>Cur.</i> <i>Curius</i> , <i>Curtius</i> , Curate
<i>Adms.</i> Administrators	<i>D.</i> Deanery, Dukedom, Duke, Doctor, <i>d.</i> Pence
<i>Agt.</i> Against	<i>D. D.</i> Doctor in Divinity
<i>A. M.</i> Master of Arts, or the Year of the World	<i>Decr.</i> or <i>10ber</i> December
<i>Anab.</i> Anabaptist	<i>Deut.</i> Deuteronomy
<i>Ap.</i> Apostle, April	<i>D.</i> Do. Ditto, the same
<i>A. R.</i> <i>Anna Regina</i> , Ann the Queen; <i>Anno Regni</i> , in the Year of the Reign	<i>Dum.</i> Dukedom
<i>As. P. G.</i> Astronomy Professor of Gresham College	<i>E.</i> Evangelist, East, Evening
<i>Aug.</i> August	<i>E. g.</i> <i>Exempli gratia</i> , as for Example
<i>Bart.</i> Baronet	<i>Eliz.</i> Elizabeth
<i>B. D.</i> Bachelor of Divinity	<i>Eng.</i> English, England
<i>Bp.</i> Bishop	<i>Ep.</i> Epistle
<i>B. V.</i> Blessed Virgin	<i>Ex.</i> Exodus
<i>C.</i> <i>Centum</i> , an Hundred	<i>Exp</i> Express, Exposition, Explanation
<i>Chap.</i> Chapter	<i>Feb.</i> February
<i>Cit.</i> City, Citizen, Citadel	<i>Fr.</i> France, French
<i>Cl.</i> <i>Clericus</i> , Clergyman	<i>F. R. S.</i> Fellow of the Royal Society
<i>Co.</i> County	<i>Gen.</i> Genesis
<i>C. C. C.</i> <i>Corpus Christi</i> College	<i>Genmo.</i> Generalissimo
<i>C. R.</i> <i>Carolus Rex</i> , Charles the King	<i>Gent.</i> Gentlemen
	<i>G. R.</i> <i>Georgius Rex</i> , George the King

<i>Hhd.</i> Hoghead	<i>L. S. Locus Sigilli</i> , the Place of the Seal
<i>Hund.</i> Hundred	<i>M.</i> Marquis, <i>Monday</i> ,
<i>Id.</i> <i>Idem</i> , the same	Morning, <i>Marcus</i>
<i>i. e. id est</i> , that is	<i>M. A.</i> Master of Arts
<i>I. H. S. Jēsus Hominum</i>	<i>Ma.</i> Madam
Salvator, Jesus Saviour	<i>Mar.</i> March, <i>Mark</i>
of Men	<i>Math.</i> Mathematics
<i>J.</i> James	<i>M. D. Medicinæ Doctor</i> ,
<i>Jac.</i> Jacob, <i>Jacobus</i>	Doctor of Physic
<i>Jan.</i> January, <i>Janus</i>	<i>Min.</i> Minister
<i>J. D. Juris Doctor</i> , a	<i>Monf.</i> Monsieur
Doctor of Law	<i>Mr</i> Master
<i>Jes.</i> Jesus	<i>Mrs</i> Mistress
<i>Inst.</i> Instant, Institution,	<i>MS.</i> Manuscript
Instrument	<i>Mss.</i> Manuscripts
<i>Jno.</i> John	<i>M. S. Memoriae Sacrum</i> ,
<i>Jona.</i> Jonathan	sacred to the Memory
<i>J. R. Jacobus Rex</i> , James	<i>N.</i> Note, North
the King	<i>N. B. Nota Bene</i> , Note
<i>Jul.</i> July, <i>Julius</i>	well
<i>Jun.</i> June, <i>Junis</i>	<i>Nov.</i> or <i>9ber</i> , November
<i>K.</i> King or Kings	<i>N. S.</i> New Stile
<i>Km.</i> Kingdom	<i>Num.</i> Number, Numbers
<i>Knt.</i> Knight	<i>O.</i> Oliver
<i>L.</i> Lord, <i>Lucius</i> , Lake	<i>Obt.</i> Obedient
<i>L. Liber</i> , a Book, <i>Libra</i>	<i>Oët.</i> or <i>8ber</i> , October
a Pound Sterling	<i>O. S.</i> Old Stile
<i>lb.</i> a Pound weight	<i>Oz.</i> Ounce
<i>Ladp.</i> Ladyship	<i>P. Publius</i> , President
<i>Ld.</i> Lord	<i>p. per, pro;</i> by or for
<i>L. D. Lady-day</i>	<i>Par.</i> Parliament
<i>Lieut.</i> or <i>Lt</i> Lieutenant	<i>Per. Cent. Per Centum</i> , by
<i>L. L. D. Legum Doctor</i> ,	the Hundred
Doctor of Laws	<i>Philom. Philomathes</i> , a
<i>Lp.</i> Lordship	Lover of Learning
<i>Ltr.</i> or <i>Lre.</i> Letter	or,

or, <i>Philomathematicus</i> ,	S. or St. Saint
a Lover of the Mathematics	S. <i>Solidus</i> , a Shilling
P. M. G. Professor of	S. A. <i>Secundum Artem</i> ,
Musick at <i>Gresham College</i>	according to Art
Pr. Priest, primitive	Sa. <i>Samuel</i> , <i>Sampson</i>
Prof. Th. Gr. Professor	Sep. or 7ber, September
<i>Theologiæ Greshamensis</i> ,	Sh. Shire
Professor of Divinity	S. N. <i>Secundum Naturam</i> ,
at <i>Gresham College</i>	according to Nature
P. S. Postscript	Sp. <i>Spain</i> , <i>Spanish</i>
Pwt. Pennyweight	Sr. Sir
Q. Queen, Question, or	ss <i>Semisses</i> , half a Pound
q. <i>Quadrans</i> , a Farthing	S. S. T. P. <i>Sacro-Sanctæ</i>
q. d. <i>quasi dicat</i> , as if he	<i>Theologiæ Professor</i> , a
should say	Professor of Divinity
q. l. <i>quantum libet</i> , as	T. or Tho. <i>Thomas</i>
much as you will	Thes. <i>Thesis</i> , <i>Thessalonians</i>
q. j. <i>quantum sufficit</i> , a	V. <i>Virgin</i>
sufficient Quantity	v. <i>vide</i> , see verse, &c.
R. Rex, King, Regina,	Will. or Wm, <i>William</i>
Queen	Wp, <i>Worship</i>
Reg. Prof. <i>Regius Professor</i> ,	Wpful. <i>Worshipful</i>
King's Professor	Xt. <i>Christ</i>
Rob. Robert	Xmas. <i>Christmas</i>
Rt Wpful, Right Worshipful	ye, the
Rt Hon. Right Honourable	ym. them
	yr. your
	ys. this
	yu. thou
	&c. and
	&c. <i>et cætera</i> , and the rest

Avoid these Contractions as much as possible, unless for private Use, and where they would be ridiculous at Length; as &c. for *and so forth*, or *the rest*, Mr for *Master*, and Mrs for *Mistress*, &c. It argues

Disrespect to use Contractions to Superiors, and is often puzzling to others.

CHARACTERS of the PLANETS.

- ☉ The *Sun*.
- ☿ The Planet *Mercury*.
- ♀ The Planet *Venus*.
- ⊕ The *Earth* considered as a Planet.
- ♂ The Planet *Mars*.
- ♃ The Planet *Jupiter*.
- ♄ The Planet *Saturn*.

The Twelve SIGNS of the ZODIAC.

- ♈ *Aries*, or the Ram.
- ♉ *Taurus*, or the Bull.
- ♊ *Gemini*, or the Twins.
- ♋ *Cancer*, or the Crab.
- ♌ *Leo*, or the Lion.
- ♍ *Virgo*, or the Virgin.

Called Northern Signs.

- ♎ *Libra*, or the Balance.
- ♏ *Scorpio*, or the Scorpion.
- ♐ *Sagittarius*, or the Archer.
- ♑ *Capricornus*, or the Goat.
- ♒ *Aquarius*, or the Waterman.
- ♓ *Pisces*, or the Fishes.

Called Southern Signs.

Of NUMBERS and FIGURES.

NUMBERS are usually expressed either by these seven Roman Capitals, I. V. X. L. C. D. M. which are called *Numerals*; or by these Ten Characters. viz. 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Signification.

I. One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thousand.

i. One

1. One. 2. Two. 3. Three. 4. Four. 5. Five
6. Six. 7. Seven. 8. Eight. 9. Nine. o. Nothing

Observe concerning the *Numeral Letters*, that if a less *Numeral Letter* be placed before a greater, it takes away from the greater so many as the less stands for; but being placed after a greater, it adds so many to it as the less stands for: As the Letter V. stands for *five*; but I. being placed before it takes *One* from it, and makes both stand but for *Four*; thus IV. But I. being set after the V. adds *One* to it, and makes it *Six*, VI. Take Notice of these Examples.

IV. Four	V. Five	VI. Six.
IX. Nine	X. Ten	XI. Eleven.
XL. Forty	L. Fifty	LX. Sixty.
XC. Ninety	C. Hundred	CX. Hun. & Ten.

Observe concerning the *Characters* or *Figures*, that *Cyphers* at the Right Hand of *Figures* increase their Value ten Times, as 1 One, 10 Ten, 100 Hundred, 700 Seven Hundred, 7000 Seven Thousand; but at the Left Hand they signify nothing; as, 01 make but *One*; 0002 but *Two*.

A Figure at every Remove from the Right Hand increases its Value ten Times, as 9 Nine, 98 Ninety-eight, 987, Nine Hundred and Eighty-seven.

Numbers are sometimes expressed by small Roman Letters, as i. one, ii. two, xvi sixteen, lxxviii. seventy-eight, &c.

Where Books, Chapters, Sections, and Verses are cited, the *Numeral Letters* are generally used to signify the Book or Chapter, and the *Figures* to signify the Sections, Verses, or smaller Parts, as Exod. xii. 17. Exodus, the twelfth Chapter, and the seventeenth Verse. So B. IX. Sect. 24. signifies Book the Ninth, and the Twenty-fourth Section.

Figures are also used to express the Things following, viz.

1. The Order or Succession of Things; as, 1st, 2^d, 3^d, 4th, 10th, 39th, first, second, third, &c.

2. The *Fractions*, or Parts of a Thing; as, $\frac{1}{2}$ one-half; $\frac{1}{4}$ one fourth, or quarter, $\frac{5}{8}$ five-eighths, $\frac{3}{4}$ three quarters, &c.

3. The Number of Actions; as, 2^{ce} twice, 3^{ce} thrice.

4. The Size of Books; as, 4 *Quarto*, 8^{vo} *Octavo*, 12^{mo} *Duodecimo*, or *twelves*, 24^{mo} *twenty-fours*.

5. Some Months; as, 7^{br} *September*, 8^{br} *October*, 9^{br} *November*, 10^{br} *December*.

CHAP. II.

DIRECTIONS for READING PROSE,
according to the Points, Cadence, and Emphasis.

PROSE is the common Method of expressing our Thoughts in Discourse or Writing; it is loose and unconfined to poetical Measure, Rhyme, &c. i. e. no certain Number of Syllables is required to make a *Line* or *Sentence*, and in this Sense it stands opposed to *Verse*: Yet if *Prose* be well writ, it admits of great *Harmony*, and is nearly as musical as *Poetry*, when free, unrestrained, and grateful to the Ear.

Before any Directions be given to the *Scholars*, it may not be improper to propose one to the *Teacher*; and that is, That what Lesson soever he appoints the *Learner* to spell, or read, he should sometimes spell or read that very Lesson over before the *Scholars*, for their *Imitation*. In reading any Part of Scripture, a News-paper, an Oration, a Dialogue, Poetry, &c. let the *Teacher* observe the Stops, read *deliberately*, give the Accent to the proper Syllable, or Syllables in each Word; and the *Emphasis* on the proper Word or Words in a Sentence. *Learners* that have a tolerable

nable Ear, will readily imitate the Master's Voice ; and by this Method be secured against a disagreeable Turn of Voice, or an unhappy canting Tone : And they will sooner learn to pronounce *justly*, whatsoever they read by this *Imitation*, than by a mere *Correction* of their Faults, without such an *Example*. When several Scholars are classed together, if each attends to his own Book, this may be done with Ease, while the Master spells or reads.

I. Of P O I N T S.

Every *Reader* should at one and the same Moment, not only pronounce with his *Voice* the Words he is actually upon, but by his Eye still secure some following Words, to prevent Stammering, or a disagreeable Silence. He must carefully mind the *Stops* he meets with in each Sentence ; by which the *Hearers* will better understand what he reads, and he will gain Time to breathe, and continue in Reading. If he either makes no *Pauses*, where there are *Marks* to direct him, makes no Distinctions of their *proportional* Times, or ignorantly makes *Pauses*, where there are no *Marks*, he destroys the *Sense*, and prevents the *Auditory* from understanding what he reads. [See the Use of Stops, p. 33 of this Book.]

II. Of C A D E N C E.

Cadence is the proper *Toning* of the *Voice* in *Speaking*, or *Reading* ; whereby the *Auditors* are affected and moved to give Attention to the Discourse, or Subject. He that would learn a grateful *Cadence* in *Reading*, must carefully observe how those who are celebrated for Reading and Speaking well, do manage their Voice, on various Subjects, and frequently exercise himself in endeavouring to imitate them. The Tone and Sound of the Voice in Reading, must be the same as it is in Speaking, and we should not affect to change that natural and easy Sound wherewith we speak, for a strange, new, awkward Tone,

Tone, as some do when they begin to read, which would almost persuade our Ears, that the Speaker and Reader were two different Persons, if our Eyes did not convince us to the contrary.

Every Discourse is to be uttered according to the Nature of the Subject, and the Voice is to be managed so as to humour the Sense by Tones proper thereto: Thus, if a Thing be merely *narrative*, and not affecting, it is to be spoken in a plain Manner, with very little Change of Sounds, as being addressed to the Understanding and not to the Will: If it be *argumentative*, it requires more Warmth and Earnestness; if *pathetic*, most of all. Things *natural* are to be pronounced with an even distinct Voice: *Good Actions* with lofty and magnificent Tones of Admiration; *wicked Actions*, with those of Detestation; *fortunate Events of Life*, with a brisk Air; *unfortunate ones*, with a sad or mournful one.

The several *Passions* require much Variety: *Love* is to be expressed with a soft and charming Voice; *Hatred* with a sharp, fullen, and severe one; *Joy* is to be full, flowing, and brisk; *Grief* to be dull, languishing, and moaning; *Fear* with trembling and faltering.

To express the *Passions* well, we must learn to have a deep Sense and Feeling of them; and, to this End, we should strongly represent Things to ourselves, and be as much affected as if we actually felt them. Thus the Voice, as the Interpreter of our Sentiments, will easily convey the same Disposition into the Minds of the Auditors, it has derived from our own Conceptions. It is the lively Image of the Soul; it receive all the Impressions and Changes that the Soul itself is capable of. In a Word, the Voice follows Nature, and borrows the Tone of every *Passion*.

It

It would be ridiculous to read *common Things* in a tragical, mournful Manner, which happen every Day, and do not affect us with any Concern: And, on the other Hand, to pronounce *great Affairs*, and Matters of extraordinary Moment, in a low, unconcerned, and familiar Voice. So that (as was said before) every Subject requires Turns of Voice suitable to it; and whosoever does not hit the Tone peculiar to each, becomes disagreeable to his Hearers, by Impropropriety in Pronunciation.

In reading a Sentence or Period, there is usually to be somewhat of a Rise and Cadence; that is, the Voice should gently be raised, until one gets to the Middle; and then it should gently fall to the End of it. At the End of a Sentence speak deliberately; and take Care you do not drop your Voice too low, lest the Hearers should lose the Sound and Meaning of two or three of the last Words.

III. Of E M P H A S I S.

As that Force of the Voice, which is placed on a particular Syllable in any Word, is called *Accent*; so that which is laid upon a particular Word in a Sentence is called *Emphasis*.

To place the *Emphasis* upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the Rest, which gives Force, Spirit, and Beauty to the whole Sentence: But if the Word be of two or more Syllables, then the *accented Syllable* of the *emphatical Word* is pronounced stronger than otherwise it would be, and a new and different *Accent* is not to be placed upon that Word; as, in this Question, *Are you travelling to London?*

Here the first Syllable in the Word *London* must be pronounced with a strong Sound; because the *Emphasis* lies upon that Word: And hence it is that Authors use the Words *Accent* and *Emphasis* indifferently,

differently, to signify the Strefs that must be laid on any Word in a Sentence; because both are usually placed on the same Syllable.

There may be several *emphatical* Words in a Sentence; as, *The Boy is neither a Fool, nor a Wit, nor a Blockhead; nor a Poet*: Where *Fool, Wit, Blockhead, Poet*, are all *emphatical* Words.

The great and general Rule to find out which is the *emphatical* Word in a Sentence, is this: Consider what is the chief Design of the Speaker or Writer; and that Word which shews the chief Design of the Sentence, is the *emphatical* Word; for it is for the Sake of such Word or Words, the whole Sentence seems to be made.

There might be some particular Rules given to find out the *emphatical* Word; such as these:

1. When a Question is asked, the *Emphasis* often lies on the *questioning* Word; as, *who, what, whither, when*: Thus, *Who is there? What is the Matter? Whither did you go? When did you return?*

Yet this is not always so; as, *Who is the strongest, or wisest Man?* In which Sentence, *strongest* and *wisest* are the *emphatical* Words.

2. When two Words are set in Opposition one to the other, and one of them is pronounced with an *Emphasis*, then the other should have an *Emphasis* also; as, *if they run, we will run; for our Feet are as good as theirs*. In which Sentence, *they* and *we, our* and *theirs*, are the *emphatical* Words.

To make it appear of how great Importance it is to place the *Emphasis* rightly, we may observe that the very Sense and Meaning of a Sentence is oftentimes very different, according as the *Emphasis* is laid upon different Words; and that the particular Design of the Speaker is distinguished thereby; as, in this short Question; namely,

Will

1 2 3 4
Will you ride to Town To-day?

In these *seven* Words there may possibly be *four* different Senses, from the different placing of the *Emphasis*, viz.

1. If the *Emphasis* be laid on the Word *you*, the negative Answer may be, *No, but my Brother will.*
2. If the *Emphasis* be laid on the Word *ride*, the Answer may be, *No, but I shall walk.*
3. If upon *Town*; *No, I cannot, for I must go into the Country.*
4. If upon *To-day*; *No, but I intend to go To-morrow.*

Hence we see how useful the proper placing of the *Emphasis* is to right Reading. Farther concerning the *Emphasis*, observe the *four* following Directions.

1. Carefully avoid a *Monotony*, i. e. an *Uniformity of Voice*, or reading without an *Emphasis* at all; like an ignorant Boy, who understands not what he reads, expressing every Word with the same canting *Tone*, and laying a proper Force of Sound no where; for such a one pronounces the most *moving* and *pathetic* Oration, as if he was spelling over a mere Catalogue of single Words.

2. Do not multiply the *Emphasis*, nor change the *Tone* of your Voice too often, so as to imitate singing or chanting; for this is another *Extreme*, and as faulty as the former.

3. Take heed of laying an *Emphasis* or *Stress* upon Words, where there ought to be none. Some Readers are apt to place a strong Sound upon Words, not so much according to their expressive Sense, as according to the length of the Sentence, and the Ability of their Breath to hold it out in pronouncing it.

4. Have a Care of omitting the *Emphasis* where it ought to be placed; for this makes the Sentence lose

lose all its Force, and often conceals its Meaning from the Hearers.

CHAPTER III.

DIRECTIONS for Reading VERSE.

VERSE is tied up to a certain Measure ; and the Lines are generally of an equal Length, at least made up of an equal Number of Syllables each. It is also called either *Rhyme* or *Blank Verse*.

An *English Verse* in general consists of only one Line, which is made up of *five Feet*, each Foot containing a short and a long Syllable, alternately throughout the whole Verse ; as,

An hōnēst Mān's thē nōblēst Wōrk ōf Gōd.

These Sort of Feet are by the *Latins* called *Iambics*, and in *English* we seldom use any other Kind.

If the Accent falls on the 1st, 3d, 5th, &c. Syllables, the Verse is called *Trochaical* ; as,

In thē Dāys ōf ōld ; Stōries plāinly tōld.

When two Syllables are both long, the Foot is called a *Spondee* ; and when a long Syllable is followed by two short ones, it is called a *Dactyle*.

Dīōgēnēs sūrly ānd prōud.

The Distinction of long and short Syllables, which in Poetry is generally called *Quantity*, is the same Thing as *Accent* in *Prose*.

A *Distich* consists of two Lines, and a *Stanza* of three or more. *Larger Compositions*, or a Number of *Stanzas*, connected, are called *Odes*, *Songs*, *Poems*, &c. or by other Names, according to the Subject treated of ; as, a *Pastoral* treats of a Shepherd's Life ; an *Elegy* is a mournful Song or Poem, &c.

If a Line contains six Feet, the Verse is called *Hexameter*, and if only five, *Pentameter*, as most of our Compositions in Poetry are.

When

When two or more Lines end with the same, or a like Sound, the Verse is called *Rhyme*; as,

*Let such teach others who themselves excell,
And censure freely who have written well.*

When every Line is made up of a certain Number of Syllables, and the Words so placed, that the *Accents* may naturally fall on such particular Syllables, so as to make a peculiar Harmony to the Ear, this is called *Blank Verse* or *Metre*, from its being *Measure*; as in the following Lines:

*Know'st thou th' Importance of a Soul immortal?
Behold this Midnight Glory: Worlds on Worlds!
Amazing Pomp! redouble this Amaze;
Ten thousand add, and twice Ten Thousand more:
Then weigh the whole, one Soul outweighs them all,
And calls th' astonishing Magnificence
Of unintelligent Creation, poor.*

YOUNG.

In this Kind of Verse, the *Metre* is strictly observed, as if it had been *Rhyme* also; and the Words are mostly so disposed, that *Accents* may fall on every 2d, 4th, 6th, 8th, and 10th Syllables, as they generally do in *Rhyme*; yet no general Rule can be laid down for accenting either this Kind of Verse or *Rhyme*, as the *Spondee* and *Dactyle* will sometimes occur.

The great and general Rule therefore of reading *English Verse*, is to pronounce every Word and every Sentence just as if it were *Prose*, observing the *Stops* with great Exactness, placing the *Accent* on a particular Syllable in a Word, and just *Emphasis* on a Word or Words in a Sentence: But with these two small Allowances or Alterations following, viz.

1. At the End of every Line, where there is no *Stop*, make a Stop about half so long as a *Comma*, just to give Notice that the Line is ended.

2. If any Word in the Line happens to have two

○

Sounds,

Sounds, chuse to give that Sound to it which most favours the *Metre* or the *Rhyme*.

To favour the *Metre*, is to read two Syllables distinct, or to contract them into one, according as the *Measure* requires; as the Word *glittering* must make three Syllables in this Line:

All glittering in Arms he stood.

But in the following it makes but two;

All glitt'ring in Arms he stood.

To favour the *Rhyme*, is to pronounce the last Word of the Line so, as to make it chime with the Line foregoing, where the Word admits of two Pronunciations; as,

*If I were once from Bondage free,
Pd never sell my Liberty.*

Here you are to pronounce the Word *Liberty* as if it was written with *ee*, *Libertee*, that it may rhyme with the Word *free*.

But if the Verse runs thus,

*My Soul ascends above the Sky,
And triumphs in her Liberty.*

Here the Word *Liberty* is to be sounded as ending in *i*, that *Sky* may have a just Rhyme to it.

But whether you pronounce *Liberty*, as if it was written with *ee*, or *i*, you must still pronounce the last Syllable but feebly, and not so strong as to misplace the *Accent*, and fix it on the last Syllable.

Now having made these two small Allowances, if the Verse does not sound well and harmonious to the Ear, when it reads like Prose, you are to charge the Fault on the *Poet*, and not on the *Reader*: For it is certain that those Verses are not well composed, which cannot be read gracefully, according to the common Rules of Pronunciation

CHAP. IV.

DIRECTIONS for INDITING LETTERS of BUSINESS; for ADDRESSING PERSONS of QUALITY, in Discourse or Writing, &c.

A *Tradesman's Letters* should be plain, concise, and to the Purpose; free from stiff or studied Expressions, always pertinent, and writ in such Words or Terms as carry a distinct Meaning with them; so that the Person to whom they are sent, cannot have the least Hesitation, or Doubt about the Meaning of any Word, Part, or Order contained therein.

All *Orders, Commissions*, and material *Circumstances* of Trade, must be plainly and particularly mentioned; and nothing should be presumed, understood, or implied, in *obscure or ambiguous Terms*.

You should likewise be as punctual and distinct as possible in answering every particular Article in Letters writ to you.

The *Stile* for Letters of *this Kind*, as well as for those of all *ordinary Occurrences*, should be neat, significant, and as concise as the Nature of the Subject will admit of; like that of *Conversation*, i. e. write to your Correspondent as you would *talk to him*, and without any *formal uncommon Phrases*. Be frank and affable without Impertinence, obliging and complaisant without Bombast or Flattery; always remembering, that nothing is more *rude and unmannerly*, than to praise People to themselves.

Never affect *high or hard Terms*, but such as you think will be most intelligible to those you write to; and chuse *apt and expressive Qualities*.

Above all Things, never attempt to write Letters, &c. of *Wit, Humour, or Rallery* (whatever your Talents be) until you become Master of such *good Sense and good Breeding*, as a long Series of *Reading*

and *Experience* can only make you ; lest (before you get a *just* and *distinct* *Discernment* of what is *pure*, *moral* or *polite* ; and what *gross*, *immoral*, or *impure*) you bestow your *Wit* and *Satyr* upon improper Subjects : so that, while you fancy yourself *amazingly witty*, you render yourself *surprizingly ridiculous* to better Judges. The Merit of *Wit*, *Humour*, &c. is only due to the *just* and *good Application* of it.*

Of Superscriptions of Letters, Addressing Persons of Quality, &c.

Superscription.

Address.

TO the Royal Family.

SIRE, or May it please
To the King's most your Majesty.
excellent Majesty.

To his Royal Highness May it please your Royal
the Prince of *Wales*. Highness.

The same to any other of them, varying only the
Title and Sex.

To the Nobility.

To his Grace A.

} My Lord Duke.

Duke of B.

} Your Grace.

To the most noble A.

} My Lord Marquis.

Marquis of B.

} Your Lordship.

To the Rt Hon. A.

Earl of B.

} My Lord.

To the Rt Hon. A.

Lord Viscount B.

} Your Lordship.

To the Rt Hon. A.

Lord B.

The

* *As Youth have generally Occasion to write Letters before they have arrived at such a Competency of Reading, or Knowledge (which some do never arrive at) as is sufficient to shew them what is pertinent and proper, and what not so ; it is presumed this additional Chapter (being designed to remedy such Mistakes and Improprieties as young Writers are most liable to) will be very useful.*

The *Ladies* are addressed according to the Rank of their Husbands.

All the Sons of Dukes and Marquisses have the Title of *Lord* and *Rt Hon.* Also the eldest Sons of Earls. This is called the *Courtesy* of England.

All the younger Sons of Earls, the Sons of Viscounts, and of Barons, are stiled *Esquires*, and *Honourable*; as, To the Hon. A. B. Esq; Sir.

All the Daughters of Dukes, Marquisses, and Earls are *Ladies*. All the Daughters of Viscounts and Barons are *Honourable*; as,

To the Hon. Mrs A. B. Madam.

The Title of *Rt Hon.* is given to all *Privy Counsellors*, and to the Lord Mayors of *London, York, and Dublin*; also to the Lord Provost of *Edinburgh*.

All Persons bearing the King's Commission, are stiled *Honourable*; and every Servant to the King on the Civil and Military Lists, also to any of the Royal Family, is stiled *Esquire*.

To the Parliament.

To the Rt Hon. the Lords	}	My Lords.
Spiritual and Temporal,		May it please your
in Parliament assembled.	}	Lordships.
To the Hon. the Knights,		Gentlemen.
Citizens, and Burgessees,	}	May it please your
in Parliament assembled.		Honours.
To the Rt. Hon. A. B.	}	Sir.
Esq; Speaker of the Hon.		
House of Commons.*		

To the Clergy.

To the most Reverend	}	My Lord.	
Father in God, A. Ld			Your Grace.
Archbishop of B.			

O 3

To

* He is generally one of his Majesty's most Honourable Privy Council.

To the Rt Rev. Father in God	}	My Lord.
the Lord Bishop of A.		Your Lordship.
To the Rev. A. B. D. D.	}	Rev. Doctor.
Dean of C. or Archdeacon,		Mr Dean.
or Chancellor of D. or Pre-		Rev. Sir.
bendary, &c.		

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior Denomination, are stiled *Reverend*.

The Officers of the King's Household, are addressed according to their Quality or Office; giving the Preference to those who are most honourable.

In superscribing to Persons relating to their Offices, their Stile of Employment must be mentioned.

The Commissioners of the Civil List are addressed according to their Rank, and are stiled *Rt Honourable*; as,

To the Right Hon. the Lords Commissioners of the Treasury, of Trade and Plantations, of the Admiralty, &c. ——— Your Lordships.

The Commissioners of the Customs, Excise, Salt Duty, Stamp Duty, Navy, &c. are stiled *Honourable*; some of them being commonly Privy Counsellors, it is usual to stile them collectively, *Right Honourable*; as, ————Sirs, your Honours.

In the Army, all Noblemen are stiled according to their Rank, with the Addition of their Employ.

All Colonels are stiled *Honourable*; as, The Honourable Colonel A. B.

All inferior Officers have the Name of their Employ set first; as, Major A. B. Capt. A. B. &c.

In the Navy, all Noblemen are stiled according to their Quality and Office; and all Admirals, without being Peers, are stiled *Honourable*.

The other Officers as in the Army.

All Ambassadors have the Title of *Excellency* added to

to their Quality ; as have all Plenipotentiaries, and Governors abroad, and the Lords Justices of *Ireland*.

All Judges, if Privy Counsellors, are stiled *Right Honourable* ; if not *Honourable* ; as,

The Right Honourable A. B. Lord Chancellor.

The Rt Hon. Sir A. B. Lord Chief Justice.

The Hon. A. B. Esq; Lord Chief Baron.

The Hon. A. B. Esq; one of the Justices of, &c.

All others in the Law according to their Office or Rank ; every Barrister having the Title of *Esquire* given them.

All Gentlemen in Commission of the Peace, have the Title of *Esquire* and *Worshipful* ; as have all Sheriffs and Recorders.

The Aldermen and Recorder of *London*, are stiled *Right Worshipful* ; as are all Mayors of Corporations, except Lord Mayors.

The Governors of Hospitals, Colleges, &c. if consisting of Magistrates, or having any among them, are stiled *Right Worshipful* or *Worshipful*, as their Titles may be.

Incorporated Bodies are called *Honourable* ; as, The Honourable Court of Directors of the East-India Company, &c.

The Honourable the Sub-Governors, Deputy-Governors, and Directors of the Bank of *England*, the South Sea Company, &c.

Or else *Worshipful* ; as,

The Master and Wardens of the Worshipful Company of Mercers.

It is usual to call a Baronet and Knight, *Honourable*, and their Wives *Ladies*.

* * * The Method of addressing Men of Trade and Business, Friends, Relations, and Acquaintances, is so well known, that it is needless to insert it here.

CHAP. V.

TABLE I.

WORDS *the same, or very nearly alike, in Sound, but different in Signification and Spelling.*

A IL, to be troubled	Boy, a Lad
Ale, to drink	Buoy, to bear up
Air, to breath in	Bread, to eat
Heir, to an Estate	Bred, brought up
Are, we, or you are	By, near
Ant, a Pismire	Buy, with Money
Aunt, an Uncle's Wife	Bye, accessary
An, the Article	Brews, he breweth
Ann, a Woman's Name	Bruise, to squeeze
Bail, a Surety	Brows, over the Eyes
Bale, of Cloth	Browse, to feed on Leaves
Ball, a round Thing	But, except
Bawl, cry out	Butt, to shoot at
Beer, Drink	Cain, the Murderer
Bear, to carry	Cane, to walk with
Bier, Carriage for the dead	Call, to cry out
Baize, Cloth	Cawl, for a Perriwig, &c.
Bays, Bay trees	Can, to be able
Beys, Governors	Cann, to drink out of
Be, to be	Cart, to carry Things in
Beet, the Insect	Chart, a Map
Bean, Grain	Ceil, to plaster
Been, was at a Place	Seal, of a Letter, &c.
Bel, an Idol	Cell, a Hut or Cave
Bell, of Metal	Sell, to dispose of
Boar, a Beast	Chas'd, did pursue
Boor, a Country Fellow	Chaste, virtuous
Bore, to make a Hole	Cinque, five
Bolt, for a Door	Sink, to settle down
Bault, sift Meal	Clark, a Sirname
Bow, to bend	Clerk, of a Parish, &c.
Bough, a Branch	Clause, of a Sentence

Claws, of a Bird
Cloaths, Garments
Close, to shut up
Cloths, Webs
Could, if he would
Cud, of Cattle
Cruel, fierce
Crewel, Worsted
Dane, of Denmark
Deign, to grant
Dam, to stop Water
Damn, to condemn
Day, the Morning
Dey, a Governor
Dear, of great Price
Deer, in a Park
Dew, on the Grass
Due, a Debt
Die, to de cease
Dye, to stain Cloth
Diet, Provision
Dyet, Assembly
Do, to act
Doe, the Female Deer
Done, acted
Dun, Colour
Ear, of the Head
Ere, before
Earn, to work for
Yearn, to pity
Yarn, Linen, &c.
Fane, a Weathercock
Fain, desirous
Feign, to dissemble
Faint, weary
Feint, a Pretence
Fair, comely

Fare, Diet
Fir, Wood
Furr, on the Skin
Floor, of a Room
Flour, for Bread
Flower, of the Field
Fool, an Idiot
Foul, dirty
Fowl, a Bird
Gall, on the Liver
Gaul, a Frenchman
Gilt, with Gold, &c.
Guilt, Sin
Grease, or Fat
Greece, a Country
Groan, to sigh
Grown, larger
Grot, a Cave
Groat, Four-pence
Hail, to salute
Hale, to drag along
Hair, of the Head
Heir, to the Estate
Hare, in the Field
Hart, a Beast
Heart, the Seat of Life
Heel, of the Foot
Heal, to cure a Wound
Head, of the Body
Heed, to take Care
Hear, to hearken
Here, in this Place
Hie, to make Haste
High, lofty
Him, that Man
Hymn, a Song
Hire, Wages

Higher, more high
His, of him
Hiss, to deride
Hour, of the Day
Our, belonging to us
Hole, Hollowness
Whole, perfect
Horse, a Beast
Hoarse, with Cold
Hue, Colour
Hew, to cut down
Hugh, a Man's Name
I, myself
Eye, to see with
I'll, I will
Ile, in a Church
Isle, an Island
In, within
Inn, for Travellers
Kill, to murder
Kiln, for Bricks
Key, for a Lock
Quay, for Ships
Left, left that
Least, smallest
Limb, a Member
Limn, to paint
Loath, to abhor
Loth, unwillingly
Lo! behold
Low, humble
Lower, to let down
Lour, to frown
Lane, a narrow Passage
Lain, did lie
Made, finished
Maid, a Virgin

Main, chief Thing
Mane, of a Horse
Male, he
Mail, Trunk Bag
Mayor, Magistrate
Mare, to ride on
Mead, Liquor
Mede, one of *Media*
Mean, worthless
Mein, Behaviour
Meat, to eat
Meet, together
Mete, to measure
Mews, for Hawks
Muse, to meditate
Might, Strength
Mite, in Cheese
Moat, a Ditch
Mote, in the Eye
Moan, to lament
Mown, cut down
Naim, a Place
Name, Title
Oar, of a Boat
Ore, of Metal
Of, belonging to
Off, at a Distance
Oh! alas
Owe, to be indebted to
One, in Number
Won, did win
Our, of us
Hour, sixty Minutes
Pale, Colour
Pail, a Vessel
Pain, or Grief
Pane, of Glass

Pair, a Couple
Pare, to cut off
Pause, a Stop
Paws, of a Bird
Peal, upon Bells
Peel, to take the outside off
Peace, Love
Piece, of Gold, &c.
Pear, a Fruit
Peer, a Lord
Peir, for Ships
Pike, a Fish
Pique, a Quarrel
Place, of Abode
Plaice, a Fish
Plain, clear
Plane, a Tool, Tree, &c.
Plait, as the Hair
Plate, of Metal
Pleas, Pretences
Please, to content
Plumb, a Fruit
Plum, a Lead Weight
Pole, a Stick
Poll, to cut Hair
Poor, needy
Pour, as Water
Power, Strength
Praise, Commendation
Prays, he prayeth
Pray, to beseech
Prey, a Booty
Queen, the King's Wife
Quean, a dirty Slut
Rain, Water
Reign, of a King
Rein, of a Bridle

Raise, to set up
Raze, to pull down
Rays, Sun-beams
Read, I read
Reed, a Shrub
Rear, to erect
Rear, the hinder Part
Rhyme, a Verse
Rime, a freezing Mist
Right, just, true
Rite, Ceremony
Wright, a Workman
Write, with a Pen
Road, the Highway
Rode, did ride
Roe, a kind of Deer
Row, of Trees, &c.
Rome, a City
Room, of an House
Root, of Plants
Rout, to defeat
Sail, of a Ship
Sale, of Goods
Scene, of a Stage
Seen, beheld
Seas, great Waters
Sees, he sees
Seize, to lay hold of
Cease, to forbear
Seem, to appear
Seam, that is sewed
Seer, a Prophet
Scar, to burn
Sent, away
Scent, a Smell
Cent. an Hundred
Shew, to make appear

Shoe, for the Foot
Shoar, Cut, &c.
Shore, the Water-coast
Sign, a Token
Sine, in Geometry
Sight, seeing
Site, to summon
Sleight, Dexterity
Slight, to despise
Sloe, sour Fruit
Slow, tardy
Sole, of a Shoe
Soal, a Fish
Some, a Part
Sum, the Whole
Son, a Man Child
Sun, in the Firmament
Soon, quickly
Swoon, to faint
Sore, an Ulcer
Soar, to mount up
So, thus
Sow, with Seed
Stair, some Steps
Stare, to look earnestly
Steal, to rob
Steel, Metal
Stead, a Place
Steed, a Horse
Stile, a Passage
Style, for Writing
Stood, did stand
Stud, an Embossment
Sue, at Law
Sew, with a Needle
Sow, a Swine
Sweat, of the Brow

Sweet, delicious
Tacks, small Nails
Tax, a Subsidy
Tail, the End
Tale, a Story
Taint, to corrupt
Tent, for Soldiers
Team, for Horses
Teem, to pour out
The, an Article
Thee, a personal Name
There, at that Place
Their, of them
Throne, a Seat of State
Thrown, cast
Time, when
Thyme, a sweet Herb
To, unto
Toe, of the Foot
Two, a Couple
Too, likewise
Tour, a Journey
Tow'r, to fly
Tower, for Defence
Vale, a Valley
Veil, a Covering
Vain, useless
Vein, of the Body
Ure, Custom, &c.
Your, of you
Wain, a Cart or Waggon
Wane, to decrease
Ware, Merchandize
Wear, to put on Cloaths
Were, as we were
Waist, the Middle
Waste, to spend

Weigh, to poize
Wey, forty Bushels
Wheal, a Spot
Wheel, of a Cart, &c.
Weak, feeble

Week, seven Days
Yew, a Tree
Ewe, a Sheep
Yoke, of Oxen
Yolk, of an Egg

WORDS of two Syllables.

A *ABEL*, a Man's Name
Able, powerful
Account, Esteem
Accompt, Reckoning
Advice, Counsel
Advise, to counsel
Alloy, Mixture of Metal
Allay, to ease the Pain
Alley, a narrow Passage
Ally, a Friend, &c.
Allow'd, granted
Aloud, great Noise
Altar, for Sacrifice
Alter, to change
Ascent, going up
Assent, Agreement
Auger, Carpenter's Tool
Augar, a Soothsayer
Bacon, Hog's Flesh
Baken, in the Oven
Beacon, Notice of Danger
Becken, with the Hand
Berry, Fruit
Bury, to inter the Dead
Breaches, broken Places
Breeches, to wear
Borough, a Corporation
Burrow, for Rabbits
Cannon, a Gun

Canon, a Law
Capital, Chief
Capitol, a Tower
Captor, a Prize Taker
Capture, a Prize taken
Cellar, for Liquor
Seller, one that sells
Censer, for Incense
Censor, a Reformer
Censure, to judge
Cieling, of a Room
Sealing, setting a Seal
Cittern, an Instrument
Citron, Fruit
Centry, a Guard
Century, 100 Years
Choler, Anger
Collar, for the Neck
Cocket, Schedule
Coquet, fickle Woman
Concert, of Music
Consort, Wife of a King
Cousin, a Relation
Cozen, to cheat
Council, Assembly
Counsel, Advice
Courant, a News-paper
Currant, a Fruit
Current, a Stream

- | | |
|------------------------------------|------------------------------------|
| <i>Courier</i> , a Messenger | <i>Idol</i> , an Image |
| <i>Currier</i> , a Leather-dresser | <i>Incite</i> , to stir up |
| <i>Cymbal</i> , an Instrument | <i>Insight</i> , Knowledge |
| <i>Symbol</i> , a Sign | <i>Indict</i> , to prosecute |
| <i>Cruel</i> , inhuman | <i>Indite</i> , to compose |
| <i>Crewel</i> , Worsted | <i>Latin</i> , a Language |
| <i>Cypress</i> , a Tree | <i>Latten</i> , Tin |
| <i>Cyprus</i> , an Island | <i>Lessen</i> , to make less |
| <i>Colour</i> , white or black | <i>Lesson</i> , in Reading |
| <i>Culler</i> , a Sorter of Goods | <i>Lettice</i> , a Woman's Name |
| <i>Defer</i> , to put off | <i>Lettuce</i> , an Herb |
| <i>Differ</i> , to disagree | <i>Liar</i> , a Teller of Lies |
| <i>Descent</i> , going down | <i>Lyre</i> , a musical Instrument |
| <i>Dissent</i> , to disagree | <i>Lower</i> , let down |
| <i>Desert</i> , Merit | <i>Lour</i> , to frown |
| <i>Desart</i> , a Wilderness | <i>Manner</i> , Custom |
| <i>Dire</i> , Dreadful | <i>Manor</i> , a Lordship |
| <i>Dyer</i> , a Stainer of Cloth | <i>Manure</i> , Dung |
| <i>Diet</i> , Provisions | <i>Marshal</i> , of an Army |
| <i>Dyet</i> , Assembly | <i>Martial</i> , warlike |
| <i>Enow</i> , in Number | <i>Marten</i> , a Bird |
| <i>Enough</i> , in Quantity | <i>Martin</i> , a Man's Name |
| <i>Extant</i> , in Being | <i>Medal</i> , a Coin |
| <i>Extent</i> , Distance | <i>Meddle</i> , to busy one's Self |
| <i>Fellon</i> , a Disease | <i>Metal</i> , Gold, &c. |
| <i>Felon</i> , a Criminal | <i>Mettle</i> , Briskness, &c. |
| <i>Fillip</i> , with the Finger | <i>Message</i> , an Errand |
| <i>Philip</i> , a Man's Name | <i>Messuage</i> , an House, &c. |
| <i>Francis</i> , a Man | <i>Mortar</i> , to pound in |
| <i>Frances</i> , a Woman | <i>Morter</i> , made of Lime |
| <i>Gesture</i> , Carriage | <i>Ordnance</i> , Cannon |
| <i>Jester</i> , a Merry Fellow | <i>Ordinance</i> , Commandm. |
| <i>Grander</i> , greater | <i>Parson</i> , of a Parish |
| <i>Grandeur</i> , Greatness | <i>Person</i> , Somebody |
| <i>Heaven</i> , God's Throne | <i>Pallas</i> , a Goddess |
| <i>Haven</i> , Harbour | <i>Palace</i> , of a King |
| <i>Idle</i> , lazy | <i>Pastor</i> , a Teacher |

<i>Pasture</i> , Ground	<i>Relic</i> , the Remainder
<i>Pattern</i> , to copy after	<i>Relict</i> , a Widow
<i>Patron</i> , a Protector	<i>Recent</i> , new, fresh
<i>Poplar</i> , a Tree	<i>Resent</i> , to be angry
<i>Popular</i> , loved by People	<i>Saver</i> , that saveth
<i>Practice</i> , Exercise	<i>Saviour</i> , the Redeemer
<i>Practise</i> , to exercise	<i>Savour</i> , Smell
<i>Presence</i> , being here	<i>Starling</i> , a Bird
<i>Presents</i> , Gifts	<i>Sterling</i> , English Money
<i>Princes</i> , a King's Sons	<i>Satan</i> , the Devil
<i>Princess</i> , a King's Daugh.	<i>Sattin</i> , a Sort of Silk
<i>Profit</i> , Advantage	<i>Senate</i> , a Parliament, &c.
<i>Prophet</i> , a Foreteller	<i>Se'nnight</i> , a Week
<i>Rancour</i> , Hatred	<i>Value</i> , Worth
<i>Ranker</i> , more thick	<i>Valley</i> , a Vale or Dale
<i>Rasor</i> , the Instrument	<i>Vial</i> , or <i>Phial</i> , of Glass
<i>Razure</i> , taken out	<i>Viol</i> , for Music

W O R D S of three Syllables.

A <i>Assistance</i> , Help	<i>Exercise</i> , Labour
<i>Assistants</i> , Helpers	<i>Exorcise</i> , to conjure
<i>Barbara</i> , a Woman	<i>Glutinous</i> , sticking
<i>Barbary</i> , a Country	<i>Gluttonous</i> , greedy
<i>Barberry</i> , a Fruit	<i>Ingenious</i> , of quick Parts
<i>Cellery</i> , an Herb	<i>Ingenuous</i> , candid, sincere
<i>Salary</i> , Wages	<i>Lethargy</i> , Sleepiness
<i>Chronical</i> , Continuance	<i>Liturgy</i> , Common Prayer
<i>Chronicle</i> , a History	<i>Parasite</i> , a Flatterer
<i>Calendar</i> , of Months	<i>Parricide</i> , a Murderer
<i>Calender</i> , to smooch Cloth	<i>Populace</i> , com. People
<i>Complement</i> , Remainder	<i>Populous</i> , full of People
<i>Compliment</i> , a Ceremony	<i>Precedent</i> , Example
<i>Deference</i> , Respect	<i>President</i> , that presides
<i>Difference</i> , Disagreement	<i>Premises</i> , introductory
<i>Eminent</i> , famous	<i>Premises</i> , Lands, &c.
<i>Imminent</i> , approaching	<i>Principle</i> , a Maxim

Principal, Chief
Prophecy, to foretel
Prophecy, a thing foretold
Seignior, a Lord

Senior, elder
Vacation, Time of Re-
 spite
Vocation, a Calling

WORDS made different in Sound and Signification by the
 Addition of e final; the Use of which see in p. 7.

BAB, Barbara
Babe, a Child
Bar, Hinderance
Bare, naked
Bit, a small Piece
Bite, with the Teeth
Breath, Air
Breathe, to take Air
Can, to be able
Cane, a Staff
Chin, of the Face
Chine, a Back-bone
Cub, a Whelp
Cube, a Die
Dam, to stop Water
Dame, a Lady
Din, Noise
Dine, eat at Dinner
Fat, well liking
Fate, Destiny
Fan, to blow
Fane, Weathercock
Far, at a Distance
Fare, Entertainment
Fin, of a Fish
Fine, brave
Gat, did get
Gate, a Door
Hast, thou hast
Haste, Speed

Hop, bitter Fruit
Hope, to expect
Hug, to embrace
Huge, very large
Kin, Relation
Kine, Cows
Mad, distracted
Made, done
Man, in Stature
Mane, of a Horse
Mar, to spoil
Mare, a Beast
Mat. Matthew
Mate, Companion
Met, come together
Mete, to measure
Nod, with the Head
Node, a Knot
Not, no
Note, to observe
On, upon
One, an Unit
Pat, fit, &c.
Pate, the Head
Plat, of Ground
Plate, of Metal
Plumb, to sound
Plume, a Feather
Quit, to leave
Quite altogether

Rag, of Cloth
Rage, Anger
Rob, to steal
Robe, a long Garment
Rot, to consume
Rote, by Custom
Scar, from a Wound
Scare, to affright
Scrap, a Bit
Scrape, with a Knife
Sham, a Pretence
Shame, Disgrace
Sir, Master
Sire, a Father
Stag, a Deer
Stage, to stand upon
Star, in the Sky

Stare, to gaze, &c.
Thin, lean, &c.
Thine, of thee
Trip, to go nimbly
Tripe, of an Ox
Tun, in Weight
Tune, in Music
Van, the Front
Vane, a Weathercock
Us, from we
Use, common Practice
War, fighting
Ware, Merchandize
Win, to get
Wine, to drink
Wan, pale
Wane, to decrease

C H A P. VI.

Of RHETORICAL TROPES and FIGURES.

A *Trope* is the changing of a single Word in a Sentence from its proper Signification to that of another, bearing some Affinity, Agreement, or Contrariety to the former.—And, a *Figure* implies the like Change in all the Parts of a Sentence.

I. A **METAPHOR** is the Change of a Word from its proper Signification to another, or a Simile intended to illustrate the Thing we speak of, without the Sign of Comparison; as, *He has a stony* (i. e. a hard) *Heart*. *Love is blind* (i. e. without Thought). *He is full of Mettle* (i. e. Life). *The golden* (i. e. pure, untainted) *Age*. *A Tide* (i. e. Excess or Overflowing) *of Passion*. *God is a Shield to good Men*, i. e. guards as a Shield him that bears it against the At-

tacks and Strokes of an Enemy; so does the good Providence of God protect good Men from the Power of their Enemies. But should we say, *God is as a Shield to good Men*, then it becomes a Simile or Comparison: So that a Metaphor is stricter or closer than a Comparison, and a Comparison looser and less compact than a Metaphor.

2. METONOMY is putting one Name for another on Account of the near Relation there is between them, and sometimes the Effect for the Cause, or the contrary; as, *He understands the English Tongue* (i. e. Language) *perfectly*. *Give Ear* (i. e. Attention). *The Land* (i. e. the People) *mourns*. *Pale Death*, (i. e. Death causing Paleness).—The Inventor is put for the Invented; as, *Mars* (i. e. War) *rages*. The Author for his Works: as, *Read Horace* (i. e. his Writings).—The Instrument for the Cause; as, *His Tongue* (i. e. Eloquence) *defends him*, &c.

3. SYNECOCHE implies the Whole by a Part, or a Part by the Whole; as, *He is an honest Soul* (i. e. Man). *A bright Genius* (i. e. Man). *The Orator with Tropes abounds* (i. e. elegant Language). *The Soldier* (i. e. Soldiers) *undergoes great Hardships*. *Several Winters he dwelt under this Roof* (i. e. several Years within this House). *A Ship's Metal* (i. e. Guns). *He is a good Hand* (i. e. Workman). *This is an excellent Bottom* (i. e. Ship).

4. AN IRONY is dissembling or changing the proper Signification of a Word or Sentence to quite the contrary, and is used by Way of Pleasantry, Rallery, Insult, or Abuse; as, *A brave* (i. e. idle) *Watchman indeed to sleep*. *Your Behaviour and Address must certainly engage every Body in your Favour*, (i. e. none).—The Character of the Person ironically praised: The Air of Derision that appears in the Speaker or Describer, sufficiently discovers the Dissimulation.—

Dryden

Dryden humorously ridicules the *Egyptian* Worship in a laughing, ironical Encomium of their Leek and Onion Gods :

“ *Th’ Egyptian Rites the Jebusites embrac’d,*

“ *Where Gods were recommended by their Taste.*

“ *Such savoury Deities must needs be good,*

“ *As serv’d at once for Worship and for Food.*”

5. A CATACHRESIS is the Change of a Word from its proper Signification to an improper one, or it borrows the Name of one Thing to express another ; as, *To hold* (i. e. lay) *a Wager*. *To make* (i. e. teach) *a Dog*. *An eternal* (i. e. perfect) *Beau*. *He threatens* (i. e. promises) *a Favour*.

6. An ALLEGORY means one Thing by saying another, and partakes of the Nature of a Simile, Parable, or Fable. Or it may be termed a Series or Chain of Metaphors continued ; as, *Having embarked in this Affair, we have passed the Shoals, and now fair Gales promise to bring us into an agreeable Haven*. *Venus grows cold without Ceres and Bacchus*, (i. e. Love grows cold without Bread and Wine.)—An Allegory serves to express our Meaning in Disguise, when plain and literal ones may not be so safe, seasonable, or so effectual upon the Person or Party we intend to instruct by it. It is often used for Magnificence and Loftiness, to raise Wonder, and gratify Curiosity.—An Allegory must throughout be similar in its Circumstances to the Cause or Story it would represent or illustrate, and the same Metaphor which was chosen at first be continued to the last.

7. The HYPERBOLE either excessively enlarges or diminishes the Reality of Things, either by Comparison or otherwise ; as, *Swift as Lightning*. *Whiter than Snow*. *Extol his Fame above the Skies*. *Snails do not crawl so slow*. &c. *Lighter than a Feather*.

“ — Camilla

“ ————— Camilla

“ *Outstript the Wind in Speed upon the Plain,*

“ *Flew o'er the Fields, nor hurt the bearded Grain;*

“ *She swept the Seas, and as she skimm'd along,*

“ *Her flying Foot unbath'd in Billows hung.*”

To magnify to the Height of Wonder Things great, new, and admirable, extremely please the Mind of Man; but Trifles dress'd up in gaudy Ornaments, and an affected Sublime, give intolerable Disgust to a Person of sound Discernment and refined Taste. Therefore Temper and Judgment are requisite both in the *Excess* and *Defect* of this Trope; for to admire worthless or trifling Things, and to despise the Reverse, betrays Weakness and Stupidity, and in the latter Case, Envy and Malice.

8. A **SARCASM** is keen and biting, and has the true Spirit of Satyr in it; as, *Physician, cure thyself. Cyrus, thy Thirst was Blood, now drink thy Fill.*

9. An **ANTONOMASIA** is putting an Appellative or common Name for a proper Name; as, *The Orator*, for *Cicero*; *the Apostle*, for *St Paul*; *he is a Nero*, i. e. a cruel Person.

10. A **PARABLE** illustrates and enforces the Sense by Way of Comparison or Similitude; as, *He is brought as a Lamb to the Slaughter.*

11. A **CLIMAX** is a Gradation wherein the Word or Expression which ends the first Member of a Period begins the second, and so on; as, *Folly begets Pride, Pride is the Author of Confusion, and Confusion of Misery.*

12. An **ANTIMETALOBLE** signifies two Things set in Opposition to each other, either by Way of Contrast or Agreement; as, *Contentment is had by suiting our Desires to Things, and not Things to our Desires. Rich and Poor, Young and Old, are equally subject to Death. The Poor are despised, while the Rich*
are

are caressed. Love is a painful Pleasure. Virtue may be overpowered, but not overthrown.

13. A PARALEPSIS is a pretended Omission of some Things purely to make an Advantage by reciting them, and implies a Design upon the Hearers; as, *I shall say nothing of his private Charities. I pass by his extensive Bounty in the Education of poor Children and Orphans.*

14. DIASYRMUS is a Figure whereby we shortly answer, or rather evade a Thing which it would be tedious to mention; as, *What Matters it to reply to an Argument foreign to the Purpose.*

* * * Though the Names, Number, and Species of figurative Expression, in Discourse and Writing, are almost infinite, yet the above-mentioned are looked upon as the principal ones, as from them most of the rest are derived, or so nearly connected therewith, that the Distinctions are scarcely conceivable, or even necessary to be taught at Schools: Though for a more critical Knowledge in the Art of Speaking and Writing, I would recommend to Youth (in their Course of Reading for Edification) a critical Perusal of that fuller Rhetoric laid down in *Dodsley's Preceptor*; out of which I shall just give the Names and mere Definitions of what he calls the most moving Figures of Speech, as the best Means of pointing to the said Book for a due Perusal of the Examples and Illustrations, which being there laid down in the most practicable and perspicuous Manner, cannot fail of edifying and improving the Taste of any *English* Scholar who duly peruses them, but what Youth cannot be supposed capable of at the Time of learning this Grammar.

1. EXCLAMATION is a Figure that expresses the Breaking out and Vehemence of any Passion.

2. DOUBT

2. **DOUBT** expresses the Debate of the Mind with itself upon a pressing Difficulty. A Man in a severe Strain and Perplexity first takes up one Resolution, and then lays it aside, after thinks another Method more convenient, and then changes again. He is tossed to and fro with strong Tides of Passion, and at last, after terrible Struggles, scarce fixes upon a final Determination.

3. **CORRECTION** is a Figure, whereby a Man earnestly retracts and recalls what he had said or resolved.

4. **SUPPRESSION** is a Figure whereby a Person in Rage, or any other Disturbance in Mind, speaks not out all he means, but suddenly breaks off his Discourse.

5. **OMISSION** is, when an Author pretends that he conceals and omits what he declares.

6. **ADDRESS** or **APOSTROPHE** is, when in a vehement Commotion a Man turns himself on all Sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves, and Rivers.

7. **SUSPENSION** begins and carries on a Period or Discourse in such a Manner as pleases the Reader all along, and keeps him in Expectation of some considerable Thing in the Conclusion.

8. **INTERROGATION** is, when the Writer or Orator raises Questions and returns Answers; not as if he was in a Speech or continued Discourse, but in Dialogue or Conference with his Reader, Auditor, or Adversary.

9. **PREVENTION** is, when an Author starts an Objection, which he foresees may be made against any Thing he affirms, desires, or advises; to and gives an Answer to it.

10. **CONCESSION** freely allows something that yet might bear Dispute, or obtain something that a Man would have granted to him, and which he thinks cannot fairly be denied.

11. **RE-**

11. REPETITION is a Figure which gracefully and emphatically repeats either the same Word, or the same Sense in different Words. Care is to be taken that we run not into insipid Tautologies, nor affect a trifling Sound and Chime of insignificant Words. All *Turns* and *Repetitions* are so, that do not contribute to the Strength and Lustre of the Discourse; or at least one of them.

12. PERIPHRAIS or CIRCUMLOCUTION uses more and sometimes less plain Words, to avoid some Inconvenience and ill Effect which would proceed from expressing a Thing in fewer & plainer Words.

13. AMPLIFICATION is, when every chief Expression in a Period adds Strength and Advantage to what went before; and so the Sense all along heightens, till the Period be vigorously and agreeably closed.

14. OMISSION or COPULATIVE, is when the Conjunctions or little Particles that connect Words together are left out, representing Haste, or Eagerness of Passion.

15. OPPOSITION is a Figure whereby Things very different or contrary are compared and placed near, that they may set off each other.

16. COMPARISON beautifully sets off and illustrates one Thing by resembling and comparing it to another, to which it bears a manifest Relation and Resemblance.

17. LIVELY DESCRIPTION is such a strong and beautiful Representation of a Thing, as to give the Reader a distinct View and satisfactory Notion of it.

18. VISION or IMAGE is a Representation of Things distant or unseen, in order to raise Wonder, Terror, or Compassion, made with so much Life and Emphasis, that as the Poet has a full View
of

of the whole Scene he describes, so he makes the Reader see it in the same strong Light.

19. PROSOPOPEIA, personifying, or raising Qualities or Things inanimate into Persons, has two Parts.

The first is when good and bad Qualities, Accidents, and Things inanimate, are introduced in Discourse, and described as living and rational Beings.

The second is when we give a Voice to inanimate Things; and make Rocks, Woods, Rivers, Buildings, &c. to express the Passions of rational Creatures.

20. CHANGE of TIME is when Things done and past are described as now doing and present. This Form of Expression places the Thing to be represented in a strong and prevalent *Light* before us, and makes us *Spectators* rather than *Hearers*.

21. CHANGE of PERSONS has some Variety—'Tis most commonly when the Writer on a sudden breaks off his Relation, and addresses his Reader.

22. TRANSITION is of two Sorts;

The first is when a Speech is introduced abruptly, without express Notice given of it.

The second is when a Writer suddenly leaves the Subject he is upon, and passes on to another, from which it seems very different at first View, but has a Relation and Connection with it, and serves to illustrate and enlarge it.

23. SENTENCE is an instructive or lively Remark made on something very observable and agreeably surprising; which contains much Sense in few Words.

24. EPIPHONEMA is an Acclamation, containing a lively Remark placed at the End of a Discourse or Narration.

ADDITIONAL APPENDIX

TO FISHER'S GRAMMAR.

INTRODUCTION.

*I*T was with great Diffidence, and after much Assiduity in studying the English Language independently, that I first attempted to constitute a System of syntactical Rules peculiar to the Genius of the Language, with Exercises of bad English. (See the Grammar.)—The general Approbation and kind Reception of which, very far exceeded my most sanguine Expectations: And though I thought the Examples contained in the said Grammar, had been sufficient to have confirmed a Scholar in the Construction and Connection of the English Language, with the Additions School-masters might write out themselves, under such Rules as they found the Scholars most deficient in: Yet I now find that those Masters who are best qualified to teach, have not Leisure to produce such necessary Additions; while the frequent Repetitions of the same Exercises in a full School, render them, in Time, familiar to the Scholar, independent of any Rules at all. The following Exercises are therefore added.

I have been solicited to give the additional Exercises in Verse rather than in Prose, as frequently affording more Transposition, and more Variety in Expression; but when my Friends consider, that without hurting the Measure, Rhyme, or Beauty of Poetry, it is less liable to Mutulations than Prose, they will let the few following Examples in Verse suffice; which they may be assured are, collectively, such as are most liable (retaining their Beauties) to be varied into such Errors as are least apparent to a transient Reading, or to a Reader the least unattentive to the Chain of Connection necessarily running through the Language. I have been equally careful, under the same Principle, of collecting the Prose Exercises; and the better to elucidate Transpositions,

Q

sitions, have given a Chapter of Sentences, transposed from the general Order of the Language, (see p. 183.) for the Scholar to adjust and compose, as directed in this Grammar, (p. 115, 116, 117.)

I have not quoted the Authors from whom these Exercises are taken; unwilling to make any one liable to Errors of my own introducing, or to furnish the artful Scholar with Means of finding out and copying them from Books.

No additional Praxis of bad Spelling will be necessary to those who have learned English in the modern Way, practised in the northern Counties, or in the Method of the New English Tutor, (sold in London by Geo. Robinson); which, properly taught, must necessarily confirm a Scholar in Reading and Spelling: But I have misapplied the Capitals, as Exercises under the foregoing Chapter, (see p. 143.) And though I thought the Praxis for Government had been sufficient for a Language, without Variations in the Endings of its Names, or Cases, excepting the Nominative Word and the Genitive Case, yet I am happy to find that a succeeding Author has made Improvements upon it, by governing Names, in other Positions, by the Prepositions respectively annexed, or as following a Verb; but I should not think it adviseable to call such Names by any Case our Language is exempt from; the Prepositions expressing their own Signification; in the Latin, expressed in the different Termination of Names. This Advice will probably be laughed at by those who define our Language by the Construction of the Latin, which, however, will give me no Concern; for never having solicited the Approbation of the Learned, I have labour'd only to render myself intelligible and useful to the mere English Scholar; who must learn this practical Grammar before he can possibly comprehend any other English Grammar more peculiarly adapted to the Scholar, the Critic, or the Orator.

A. F I S H E R.



A CHAPTER OF TRANSPOSITION.

BY whom has not the Wealthiness of rich *Cræsus* been heard of?*

It is not perceived by one who lives in Ease and Affluence, when old Age creeps upon him.†

Glory has been gotten by many Men by ingenious Arts.

I had rather be approved by one good Man, than by many bad.

To People that are sailing, those Things that stand seem to move.

He that has determined a Dispute, one Side being unheard, though he has determined it right, has not been just.

The Gate is shut too late, and in vain, after the Horse is already stolen.

Such a one as the Learned call a wise Man, we have heard of none in all the rest of *Greece*, at *Athens* but of one.

So much Respect was no where given to Age, as at *Lacedemon*.

Q 2

No.

* Who has not heard of the Wealthiness of rich *Cræsus*?

† One who lives in Ease and Affluence does not perceive when old Age comes upon him.

In this Manner the Scholar may adjust the transposed Sentences of this Chapter, as Exercises for the Order of the Language. (See Gram. Page 115.)

Nothing can be well done by an angry Person.*

To know ourselves is the first Step to Wisdom; which, as it is the hardest Thing of all, so it is the most useful.

Than to injure a Friend who has particularly served us, what greater Ingratitude can there be?

To take uncertain Things for certain, what is more foolish?

Not only the Mind, but the Body also is discomposed by passion.

In the Conversation of the Good, the Good delight.

I shall call upon you To-morrow, sooner I cannot come.

With the greatest Affiduity, Care, and Tenderness, have I educated my Son.

By the least Excellence of the Mind all the good Things of the Body are excelled.

Before public Employments, many Men have preferred private Virtues.

How much the Nature of Man excels Beasts, always remember.

The

* An angry Person can do nothing well.

Thus it is not always necessary for the Scholar to make Use of all the Words, or the same Words of a transposed Sentence, in adjusting it; but to express the same Sense in the clearest Manner, and fewest Words possible. I have experienced this Species of Exercise to be very conducive to a Clearness of Style, as well as the best Method of facilitating the Construction of intangled or transposed Diction.

EXAMPLES of false SYNTAX.

THE Pleasure of *Doing good to our worthy Fellow-creatures, which stand in Need of our relief, is of itself a Sufficient reward for our Beneficence, was †their to be no other remuneration.

An acquaintance with the Muses in the Education of youth, Contribute not a Little to soften the manners. They give a Delicate turn to the Imagination, and a kind of polish to the mind in More severer Studies.

Clumsy wits Borrow the wit they relate: Their wickedness only is what they may call their own.

Tho' a censure Lies against those which are poor and Proud, yet is Pride sooner to be Forgiven in a Poor person than in a rich One; since in the latter it is insult and Arrogance; in the Former it may be a defence against Temptations to dishonesty; and, if manifested on proper Occasions, indicates a Natural bravery of Mind, Whom the frowns of Fortune cannot Depress. But some has no Notion of Pride separate from arrogance and imperiousness; while

Q 3

* As nothing more attaches a young Writer to the Connection of what he writes, than using him to begin Names, &c. with capital Letters, I have frequently misapplied the capital Letters, as Exercises for the Use of them in these Prose Examples.

† In these Sentences the Relative their is often used for the Adverb there; and thee, a relative Name, with the, an Article: Also the comparative Adverb than, and the Adverb of Time, then, are often confounded.

while Others knows no difference Between Humility and meanness.

The honest, Industrious poor, which sickness, Lameness, or Unforeseen accidents has reduced, ought to be the Principal objects of our Charity.

Persons inured to afflictions, and Which has Lived in Constant hope of a more better Life, and has no Flagrant vices to reproach Theirselves with, are the most Fittest comforters to Friends in distress.

In every Human Breast some one passion Generally break through principle, and Controuls us all.

Great sentiments, uttered with Dignity, by a Good person, gives, as it were, a Visibility to the Soul.

The most Greatest plagues People of Condition meets with, proceeds from the Servants they take with a View to lessen their Cares.

Pride and Conceit makes a Man contemptible in the eye of Every one, the good opinion of which is worth cultivating.

Prudent Parents in recommending a Wife to Their sons, will have particular regard to those which have had a principal Hand in the Young woman education, as well as to her General character.

There are a Kind of magnetism in Goodness.

Bad People indeed Finds out bad People to associate with, but is Bound together by a Rope of sand.

A woman of Virtue of good Understanding, of family, skilled in, and Delighting to do the Duties of the Domestic life, need not Fortune to recommend her to the Choice of the Greatest and most richest Man which wishes his Own Happiness.

Tears,

Tears, when time has Matured a pungent grief into a sweet melancholy, is not hurtful; but is as the Dew of the morning to the Green herbage.

In the Domestic or private Life, more than in All the bustle and Parade that can be made, Lie the true, because untumultuous Happiness.

who shall an innocent and injured man fear?

Trifles insisted upon Makes frequently the most widest Breaches.

Children very seldom owe thanks to the fancies of those Mothers which has given Them a Rake for their Fathers.

Ungenerous persons detected in Meanness, hardly Knows how to forgive the Man to whose forgiveness they are Obligated.

the labour of Poets delivers all things from Fate, and Give eternity to Mortal nations.

Naughty Folly is no longer imputed to the man to which fortune gives an Estate.

He is miserable who loves not any One, and who nobody Loves.

Nothing is better then friendship, Virtue being Excepted.

There is no One lives at this Day which Disputes that it is not necessary to die.

Cicero and *cato* was wise and Learned; they were men who *Rome* and all the world Admired.

Not to know what happened before thou was a child, is to be always a Child.

happy is he Who other men's Harms teaches to be wary.

I read *Virgil*, in Comparison of whom the Rest of the Authors delights me not.

Thou will find a Good wife, if thou seek for Nothing but a good Wife.

They

They are Free from fears who has done nothing Amis; but they which have sinned, always Think punishment to be before their Eyes.

According to what I have seen of *John's* writing, your son Writes infinitely better then him.

If thou has plenty Enough to give, be bountiful towards them* which are in want.

Some of the Vanes points one way, some another.

I was yesterday walking alone in one of My friend's woods, and lost myself in them very agreeably.

Her and me was forced to part.

We should never despise People for want of Natural Parts, but for their making a wrong Use of Them; thus if a Man walk lame he is to be pitied, if he dances lame he is to be laughed at.

Bigots of all kinds, whether professors of the christian, jewish, or mahometan religions, Differs in nothing but the name; for tho' at first setting out they seem to Take quite different ways, Yet like travellers in a circle, Notwithstanding they set forward back to back, they soon meet, and joins in the Opposite parts of the circle.

Know, that it is not abundance which make Rich, but œconomy.

It

* In these Exercises, them, the following State of the relative Name they, is confounded with the Qualities those and these. It should be, "be bountiful to those who are in want." (Meaning those People; them People would be Nonsense.) Them and those, in this Position, viz. when the Name is understood, are often confounded by young Writers.

It is usual in *Turkey*, by Way of reproach, to blacken the Front of them persons' Houses which are notorious for tale-Bearing, or propagating Falsehood. If that was the case With us, what a dismal figure would Most of the towns in *England* make!

Those which are given to tell ALL they know, generally tells MORE than they know.

We feel what we fear, much more then what we really suffer.

The man who is Ashamed of being Poor, would be proud if he was rich.

Them who give nobody a Good word, deserves nobody's Good word.

I have often thought them happy which have been fixed, from the first dawn of thought, in a determination to some state of Life, by the Choice of one whose Authority may Preclude caprice, and whose Influence may prejudice Those in the favour of his opinion.

I am happy that the same place Contains both you and me, as I would not be separated from ye for the *Indies*.

S I R,

S I R,

SINCE I had the Happiness to see you last I have encountered as Many misfortunes as a knight-Errant. I had a Fall into the water at *Calais*, and since that has had several bruises Upon the Land, Lame Post-horses by day, and Hard Beds at Night, with many other dismal adventures,

At which my memory with Grief recoil.

My arrival at *Paris* was at First no less uncomfortable, where I could not see a face nor Hear a Word that I ever met with before; so that my most Agreeable companions have been statues and Pictures, who are many of them very Extraordinary; but what particularly recommends them to me is, that they Do not speak *French*, and has a Very good Quality, rarely to be Met with in this country, of not being too talkative.

I am settled for some Time at *Paris*. since my Being here I have made the tour of all the King's palaces, who have been I think the pleasantest Part of my life. I could not believe it was in the Power of art to Furnish out such a Multitude of noble scenes as i there met with, or that so many Delightful Prospects could *lie within the Compass of a man's Imagination. There are every Thing done that can be expected from a prince who Removes

* To lay and to lie are often confounded for one another, chiefly by the past Time of to lie being to lay.—To lay is a regular Verb, and its past Time is laid; as, He laid the Money down.—He laid no stress upon that. To lie makes to lay in its past Time; as, I lay too long in Bed
this

moves Mountains, turns the course of Rivers, raise woods in a Day's time, and plants a Village or town on such a particular Ground only for the bettering of a View. One would Wonder to see how many Tricks he has made the Water Play for his diversion. She turns itself into Pyramids, Triumphant arches, Glass-bottles, Imitates a Fire-work, or tell a story Out of *Æsop*.

I do not believe, as Good a poet as you are, that you can make more finer landskips than them about the King's houses, or with all your descriptions raise a more magnificent Palace than *Versailles*. I Am, however, so singular as to prefer *Fontaine-bleau* to all the rest. It is situated among Rocks and woods, that gives you a fine Variety of Salvage prospects. The King has humoured the Genius of the place, and only made use of so much art as are necessary to help and Regulate nature, without reforming her too much. The Cascades seems to break through the clefts and Cracks of the rocks who are covered over with moss, and Looks as if they were piled upon one Another by Accident. There are an artificial wildness in the Meadows, walks, and Canals; and the garden, instead of a Wall, is fenced on the lower end by a Natural mound of rock-work, that strike the Eye Very agreeably. For my Part, I think There is something more charming in these rude heaps of stone
then

this Morning—I was lately at my Uncle's, where I lay two Nights. But it also forms its past Time in *lain*, as the other, with a helping Verb, as I have *lain* too long this Morning.

To lie, or to tell Lies, is a regular Verb, and makes *lied* in the past Time.

then in so many statutes ; and Would as soon see a River winding through woods and meadows, as when she is tossed up in so many Whimsical figures at *Versailles*. To pass from Works of nature to those of art. In my Opinion, the most pleasantest part of *Versailles* is the Gallery. every one see on each side of her something that will be sure to please Him : For one of them commands a view of the finest gardens in the World, and the other are Wainscotted with Looking-glass. The History of the Present king till the year — 16, is painted on the Roof by *le Burn*; so that his Majesty has actions enough by him to furnish Another Gallery much longer than the present.

The Painter have represented his Most christian majesty under the Figure of *Jupiter*, Throwing thunderbolts all about the cieling and striking Terror into the *Danube* and *Rhine*, that lies astonished and blasted with lightning a little above the cornice.

But what makes all These shew the more agreeable are, the Great Kindness and affability that is shewn to strangers. If the *French* do not excel the *English* in all the acts of humanity, they do at least in the outward expressions of it. And upon this, as well as other accounts, though I believe the *English* are a much Wiser nation, the *French* are much More happier. Their Old men in particular is, I believe, the most agreeable in the world. An Antediluvian could Not have more Life and Briskness in him at threescore and ten : For that fire and Levity which makes the Young ones scarce Conversible, when a little Wastened and tempered by years, Make a very pleasant and Gay old Age. Besides this National fault of being so very Talkative

ADDITIONAL APPENDIX. 193

ative look natural and Graceful in one that has grey Hairs to Countenance it. The Mentioning this fault in the *French* must put me in mind To finish my Letter, lest you think me already too much infected by there Conversation; but I must desire you to consider, that travelling does in this Respect lay a little claim to the privilege of old age.

I am, SIR, &c.

SIR,

Blois, May 15, N. S.

I Cannot pretend to trouble you with any News from this place, where the only Advantage I have, besides Getting the language, are, to see the manners and Temper of the People, which I believe may be better learnt here than in courts or Greater cities, where Artifice and Disguise is more in Fashion.

I have already seen, as I informed you in my last, all the King's palaces, and has now seen a great Part of the Country. I Never thought there had been in the World such an excessive Magnificence or poverty as I have met with in in both together. One can scarce conceive what pomp appears in Every thing about the King; but at The Same time it makes half his subjects go naked. The people, However, are the Happiest in the world; and enjoys, from the Benefit of their Climate and natural Constitution, such a perpetual gladness of Heart and easiness of temper, as even Liberty and plenty Cannot Bestow on Them of other nations. 'Tis not in the power of want or slavery to make them miserable. There is nothing to be met with in the Country but mirth and poverty. Every One

R

sings,

sings, Laughs, and Starve. Their Conversation is generally agreeable, for if they have any Wit or sense, they are sure to shew it. They never mend upon a second meeting, but Uses all the Freedom and familiarity at first sight, that a Long Intimacy or abundance of wine can scarce draw from an *Englishman*. There women are perfect mistresses in the art of shewing themselves to the Best advantage.— They are always Gay and Sprightly, and sets off the worst faces in the world with the Best airs. Every one knows how to give herself as charming a Look and posture, as *Sir Godfrey Kneller* could draw her in. I cannot end my Letter without observing, that from what I have already seen of the World, I cannot but set a particular mark of Distinction upon those who abounds most in the Virtues of their nation, and least in its Imperfections. When, therefore, I see the good sense of an *Englishman* in its highest perfection, without any Mixture of the Spleen, I hope thou will excuse me if I admire the character, and am ambitious of subscribing myself,

S I R, yours, &c.

The

THE Beauty of most things consist not in there being said or done, as in their being timely said or done.

All Conversation, all improvement, are put a Stop to the Moment gaining Commences: Friendship and Society, Benevolence and Humanity ceases; and nothing further is thought of, but the Ruin of them you are in company with; the Ruin of them you often make the strongest Protestations of Friendship to. The Gamester Happiness, like the Devil's, depend upon the Misery of others; and, like Satan too, he smiles on those, who in his Heart he devotes to Destruction.

All was surprized to see what a number of horses *run down the Hill; they run into the Streets, where many People were rid over, and some people were so dangerously hurt, that they have not spoke since. I Sprung across the street to save a Child, which was standing in the way, who I pushed into a Corner, but was thrown down myself. After I had rose, in making into an Entry, my Cloaths

R 2

were

* This Cock and Bull Story, with other Sentences of the same Nature, I have calculated as an Exercise under the past Time of irregular Verbs, and the Participle, which are often confounded in Conversation, and consequently in Writing by an English Scholar. (See the Distinction, Gram. P. 113, 114) viz. When an auxiliary or helping Verb is expressed, we use the Participle. as, I have drunk Wine; when the helping Verb is not expressed, we should say, I drank Wine. — A Child who can readily tell what Part of Speech every Word is of, (none should be put to these Exercises 'till he can) and is perfect in the Formation of irregular Verbs, will naturally make the Distinction, by calling drank a Verb of the past

were tore off my Back in the Crowd, likewise endeavouring to save themselves. A Neighbour of mine had his Leg broke; many others were threw down and much hurt; some were thrown one way, some another; some run into Harm's Way, some run from it; many Windows were broke, many Stalls were drove down; and before the people had recovered from their Confusion, many Houses were broke, Goods were stole, and much Mischief sustained: Do not, therefore, be surprized when I tell you, that your Brother, who had got into a Window to secure himself, was threw down; he fell upon the Pavement, and was very much hurt, but is now grew better again

I have bore the burthen and the Heat of the Day.

The Child was chid for falling over the Stile, tho' he was drove over by the very person by which he was chid.

At the Club of Orators many fine Declamations were spoke.

I have forsook my old Habitation and have stole to the Country, where I have began to build a new House.

Yesterday

past Time, and drunk a Participle; have being the helping Verb, which varies according to the Person 'tis spoken in.

This Species of Error is, and has been, so common in Conversation, that even many good Authors have carried it into their Writings, 'till Custom has almost adopted it, as it has many other Modes of Speaking nevertheless erroneous.

Yesterday an elegant Entertainment was given at the Mansion-house, where many loyal Healths were drank*

Infinite Goodness is of so communicative a Nature, that it seems to take Delight in the conferring of Existence upon every Degree of perceptive Being. As this is a Speculation which I have often pursued with great Pleasure to myself, I shall enlarge further upon it, by considering that Part of the Scale of beings which come within our Knowledge.

There is some living Creatures which are raised but just above dead Matter. To mention only that Species of Shell-fish, which are formed in the Fashion of a Cone, that grows to the Surface of several Rocks, and immediately die upon their being severed from the Place where they grew. There are many Creatures but one Remove from these, which have no other Sense but that of Feeling and taste: Others have still an additional one of Hearing; others of Smell, and others of sight. It is wonderful to observe by what gradual Progress the World of Life advances through a prodigious Variety of Species, before a Creature is formed that is complete in all its senses. — And even among these, there is such a different Degree of perfection in the Sense which one animal enjoys above another, that though the Sense in different Animals be distinguished by the same common denomination, they seem almost of a different nature. If after this we look into the several in-

R 3

ward

* This is an Expression frequent with News-writers, tho' they would not say in speaking of any one, He was drank, equally improper, but less frequent.

ADDITIONAL APPENDIX.

ward Perfections of cunning and instinct, we find them rising after the same manner, imperceptibly one above another, and receiving additional improvements, according to the Species in whom they are planted. This Progress in nature is so very gradual, that the most perfect of an inferior Species come very near to the most imperfect of that which is immediately above it.

BUT if a Stone the gentle Surge divide*,
 Swift circling Eddies curl on every Side.
 Fools! who from hence into the Notion fall,
 That Vice or † Virtue there are none at all.
 If Black and White blend often, and unite
 A thousand Ways, are there no Black and White?
 Ask your own Heart, and nothing is so plain;
 'Tis ‡ to mistake them costs the Time and Pain.

Still

* Here divide, which is proper according to the Practice of the best Speakers and Writers, is an Idiom from the Subjunctive Mood of the Latin, in which the Auxiliaries or Signs are expressed in the Terminations; but as the Auxiliaries in our Language are expressive of their own Modes or Meanings, the English Master must, in Conformity to Custom, endeavour to render this Mode of Expression intelligible to the Scholar by the Conjunction if; or by the Auxiliary should or would understood, the Sense is here, But if a Stone should divide the gentle Surge.

† In this, and similar Instances, the unthinking Scholar should be put upon considering the different Uses of the Conjunction and, and the Disjunctive than, and to render the Verb accordingly.

‡ Here the Infinitive Verb is the Nominative Word to the Verb.

ADDITIONAL APPENDIX. 195

*Still as one Brood and as another rose,
 † These nat'ral Love maintained, habitual Those;
 The last scarce ripen'd into perfect Man,
 Saw helpless him from which their Life began.*

*If Man alone ingross not Heav'n's high Care,
 Alone made perfect here, immortal there,
 Snatch from his Hand the Balance and the Rod,
 Rejudge his Justice, be the God of God.*

*'Tis hard to say if greater Want of Skill
 Appears in writing, or in judging ill.
 If Wit so much from Ignorance undergo,
 O let not Learning too commence his Foe!*

*The Cloud-capt Towers,
 The gorgeous Palaces,
 The solemn Temples,
 The great Globe itself,
 Yea, all which it inherits,
 Shall dissolve:*

*And, like the baseless Fabric of a Vision,
 Leaves not a Wreck behind.*

***H**AIL Source of Beings! Universal Soul
 Of Heaven and Earth, essential Presence hail!
 To Thee I bend the Knee, to thee my Thoughts
 Continual climbs, whom with a Master Hand*

Hath

*† Here there is put for the Parents, those for their Off-
 spring; as here and there, in the following Sentence, ex-
 press Time and Eternity. Very expressive and elegant Modes
 of speaking.*

Hath the great *Whole* into *Perfection* touch'd.
 By Thee, the various vegetative Tribes
 Wrapp'd in a filmy Net, and clad with Leaves,
 Draws the live *Æther*, and imbibes the Dew.
 By Thee dispos'd into congenial Soils
 Stand each attractive Plant, and sucks, and swells
 The juicy Tide! a twining mass of Tubes.
 At thy command the vernal sun awake
 The torpid sap detruded to the Root
 By wintry Winds, and now in fluent Dance
 And lively Fermentation mounting, spread
 All this innumerable colour'd scene of Things.

The dripping Rock, the Mountain Misty top
 Swells on the sight, and brightens with the Dawn.

But absent, what fantastic Woes, arous'd,
 Rage in each thought, by restless musing fed,
 Chills the warm Cheek, and blasts the Bloom of Life!
 Neglected Fortune flies; and sliding swift,
 Prone into Ruin, falls his scorn'd Affairs.
 'Tis Nought but Gloom around.

Thrice happy him, whom on the sunless Side
 Of a romantic Mountain, forest-crown'd,
 Beneath the *Whole* collected Shade recline:
 Or in the gelid Caverns, woodbine-wrought,
 And fresh bedew'd with ever-spouting Streams,
 Sit coolly calm: while all the *World* without,
 Unsatisfied, and sick, tasses in Noon.
 Emblem instructive of the virtuous Man,
 Which keeps his temper'd Mind serene and pure,
 And every Passion aptly harmoniz'd
 Amidst a jarring *World* with Vice enflam'd.

A H Y M N.

THESE, as they change, Almighty Father, these,
 Is but the varied God. The rolling Year
 Is full of Thee. Forth in the pleasing Spring
 Thy Beauty walks, Thy Tenderness and Love.
 Wide flush the Fields; the softening Air is Balm;
 Echo the Mountains round; the Forest smile;
 And every Sense and every Heart is Joy.
 Then comes Thy Glory in the Summer Months,
 With Light and Heat refulgent. Then Thy Sun
 Shoots full Perfection thro' the swelling Year:
 And of thy Voice in dreadful Thunder speak;
 And oft at Dawn, deep Noon, or falling Eve,
 By Brooks and Groves, in hollow-whispering Gales.
 Thy Bounty shines in Autumn unconfin'd,
 And spreads a common Feast for all that lives.
 In Winter, awful Thou! with Clouds and Storms
 Around thee thrown; Tempest o'er Tempest roll'd,
 Majestic Darknests! on the Whirlwind's Wing,
 Riding sublime, Thou bid the World adore,
 And bumble Nature with Thy northern Blast.

Mysterious Round! what Skill, what Force divine,
 Deep felt, in these appears! a simple Train,
 Yet so delightful mix'd, with such kind Art,
 Such Beauty and Beneficence combin'd;
 Shade, unperceiv'd, so softening into Shade;
 And all so forming an harmonious Whole;
 That, as they still succeed, they ravish still.
 But wandering oft, with brute, unconscious Gaze,
 Man marks not Thee, mark not the mighty Hand,
 That, ever-busy'd, wheel the silent Spheres;

Work,

*Works in the secret Deep ; shoot, steaming, thence
 The fair Profusion that o'erspreads the Spring:
 Flings from the Sun direct the flaming Day ;
 Feeds every Creature ; hurls the Tempest forth ;
 And, as on Earth this grateful Change revolves,
 With Transport touches all the Springs of Life.*

*Nature, attend ! Join every living Soul,
 Beneath the spacious Temple of the Sky,
 In Adoration join ; and, ardent, raise
 One general Song ! To Him, ye vocal Gales,
 Breathe soft, whose Spirit in your Freshness breathe :
 Oh talk of him in solitary Glooms !*

*Where o'er the Rock the scarcely waving Pine
 Fill the brown Shades with a religious Awe.
 And ye, whose bolder Note is heard afar,
 Who shake th' astonish'd World, lift high to Heaven
 Th' impetuous Song, and say from which you rage.
 His Praise, ye Brooks, attune, ye trembling Rills ;
 And let me catch it as I muse along.*

*Ye headlong Torrents, rapid and profound ;
 Ye softer Floods, that lead the humid Maze,
 Along the Vale ; and thou, majestic Main,
 A secret World of Wonders in thyself,
 Sound his stupendous Praise ; whose greater Voice
 Or bids you roar, or bids your Roarings fall.
 Soft roll your Incense, Herbs, and Fruits, and Flowers,
 In mingled Clouds to Him, whose Sun exalts,
 Whose Breath perfume you, and whose Pencil paints.*

*Ye Forests bend, ye Harvests wave to Him ;
 Breathe your still Song into the Reaper's Heart,
 As home he goes beneath the joyous Moon.
 Ye that keep Watch in Heaven, as Earth asleep
 Unconscious lies, effuse your mildest Beams,
 Ye Constellations, while your Angels strike,
 Amid the spangled Sky, the Silver Lyre.
 Great Source of Day ! best Image here below*

Of thy Creator, ever pouring wide,
 From World to World, the vital Ocean round,
 On Nature write with every Beam his Praise.
 The Thunder rolls: be hush'd the prostrate World;
 While Cloud to Cloud returns the solemn Hymn,
 Bleat out afresh, ye Hills, ye mossy Rocks,
 Retain the Sound: The broad responsive Low,
 Ye Valleys, raise; for the Great Shepherd reigns;
 And his unsuffering Kingdom yet will come.
 Ye Woodlands all, awake: A boundless Song
 Bursts from the Groves; and when the restless Day,
 Expiring, lay the warbling World asleep,
 Sweetest of Birds! sweet Philomela, charm
 The listening Shades, and teach the Night his Praise.
 Ye chief, for whom the whole Creation smiles;
 At once the Head, the Heart, and Tongue of all,
 Crown the great Hymn! in swarming Cities vast
 Assembled Men to the deep Organ join
 The long-resounding Voice, oft breaking clear,
 At solemn Pauses, through the swelling Bass;
 And, as each mingling Flame increases each,
 In one united Ardour rise to Heaven.
 Or if you rather chuse the rural Shade,
 And finds a Fane in every sacred Grove;
 There let the Shepherd's Flute, the Virgin's Lay,
 The prompting Seraph, and the Poet's Lyre,
 Still sing the GOD of SEASONS, as they roll.
 For me, when I forget the darling Theme,
 Whether the Blossoms blows, the Summer Ray
 Russets the Plain, inspiring Autumn gleams,
 Or Winter rises in the blackening East;
 Be my Tongue mute, may Fancy paint no more,
 And, dead to Joy, forget my Heart to beat!

Should

Should Fate command me to the farthest Verge
 Of the green Earth, to distant barbarous Climes,
 Rivers unknown to Song; where first the Sun
 Gilds Indian Mountains, or his setting Beam
 Flame on the Atlantic Isles; 'tis nought to me:
 Since GOD is ever present, ever felt,
 In the void Waste as in the City full;
 And where He vital spreads, there must be Joy.
 When even at the last the solemn Hour shall come,
 And wing my mystic Flight to other Worlds,
 I chearful will obey. There, with new Powers,
 Will rising Wonders sing: I cannot go
 Where Universal Love smiles not around,
 Sustaining all yon Orbs and all their Sons,
 From seeming Evil still educing Good,
 And Better thence again, and Better still,
 In infinite Progression———But I lose
 Myself in Him, in Light Ineffable!
 Come then, expressive Silence, muse his Praise.

F I N I S.

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